



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

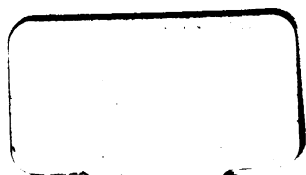
Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

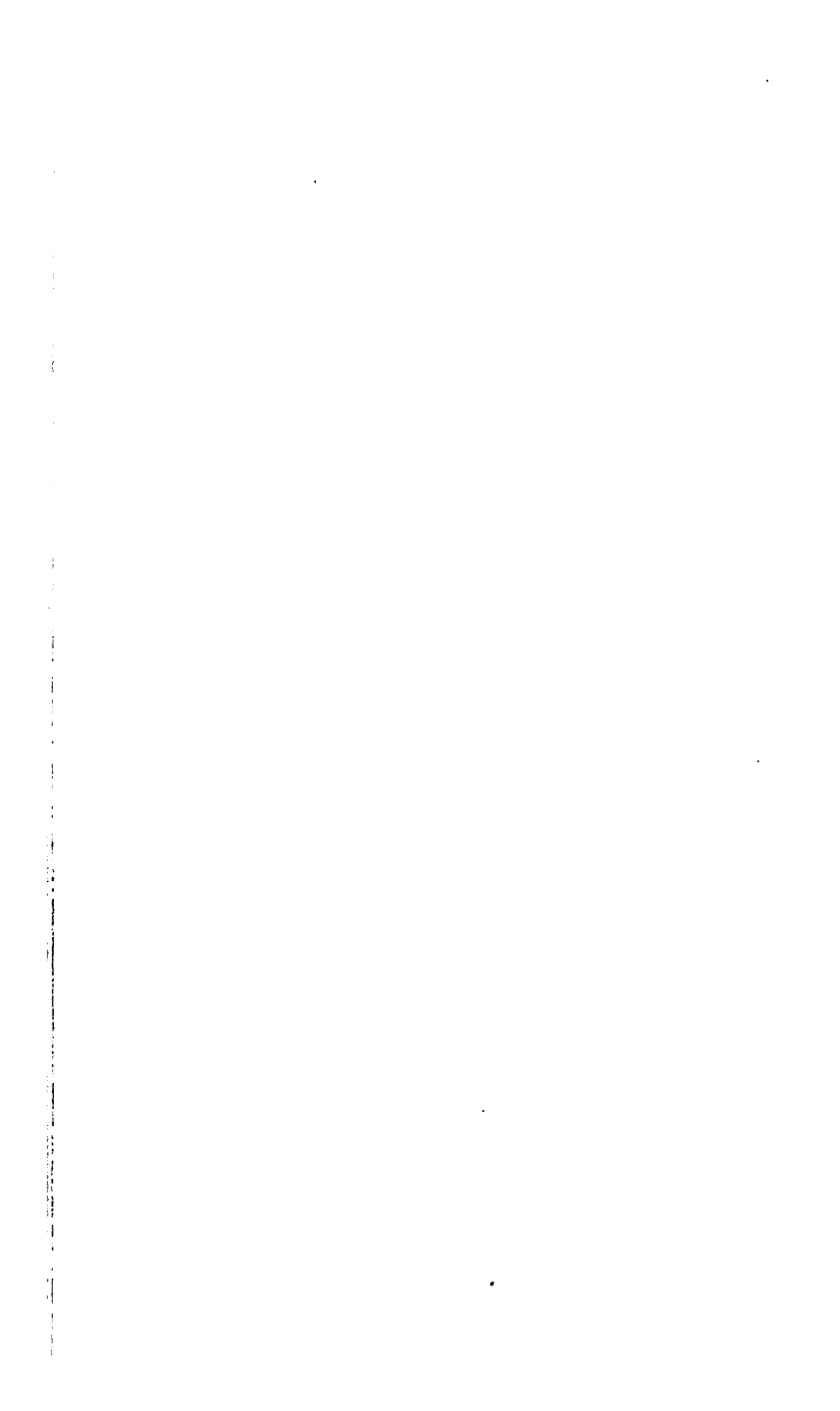
About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

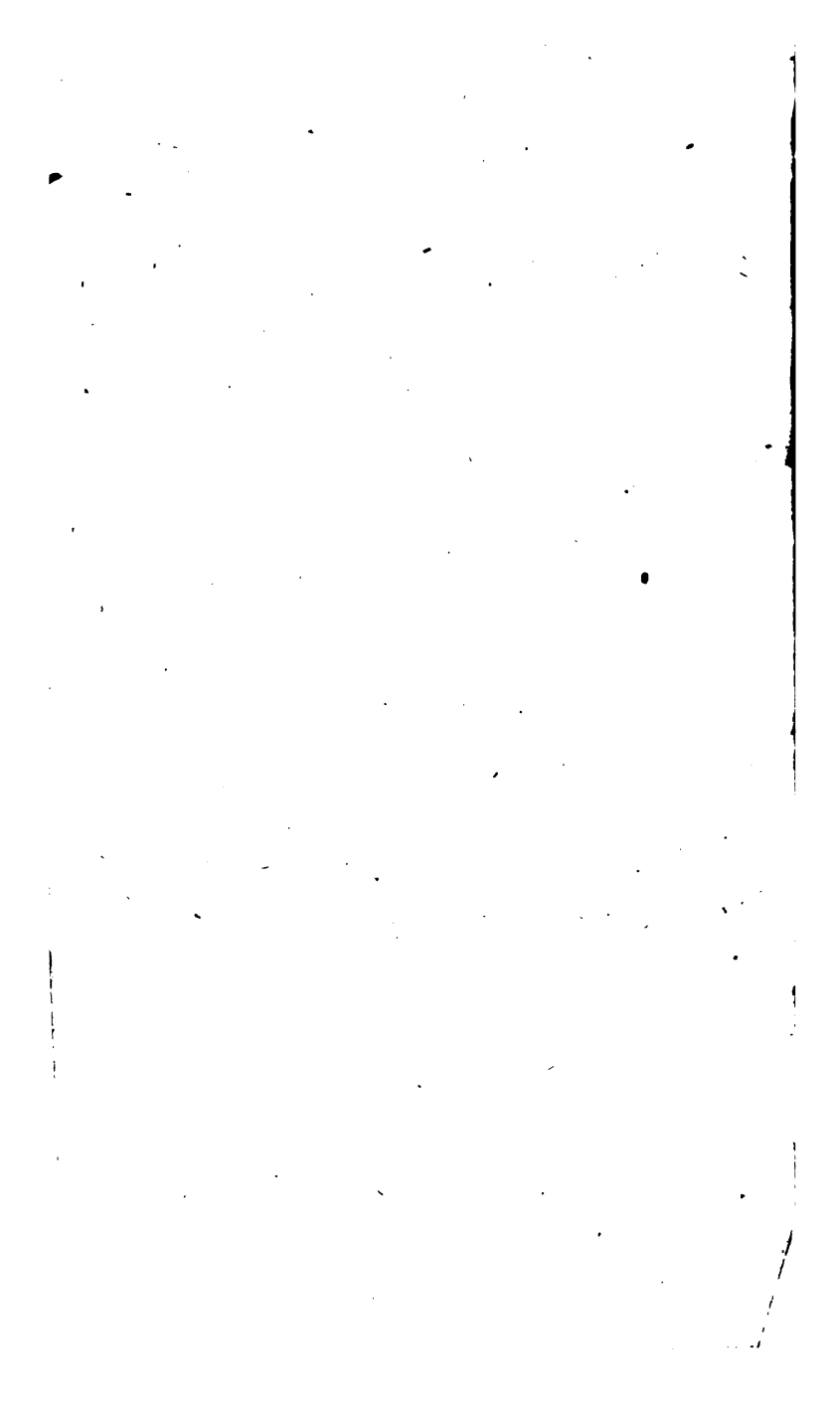


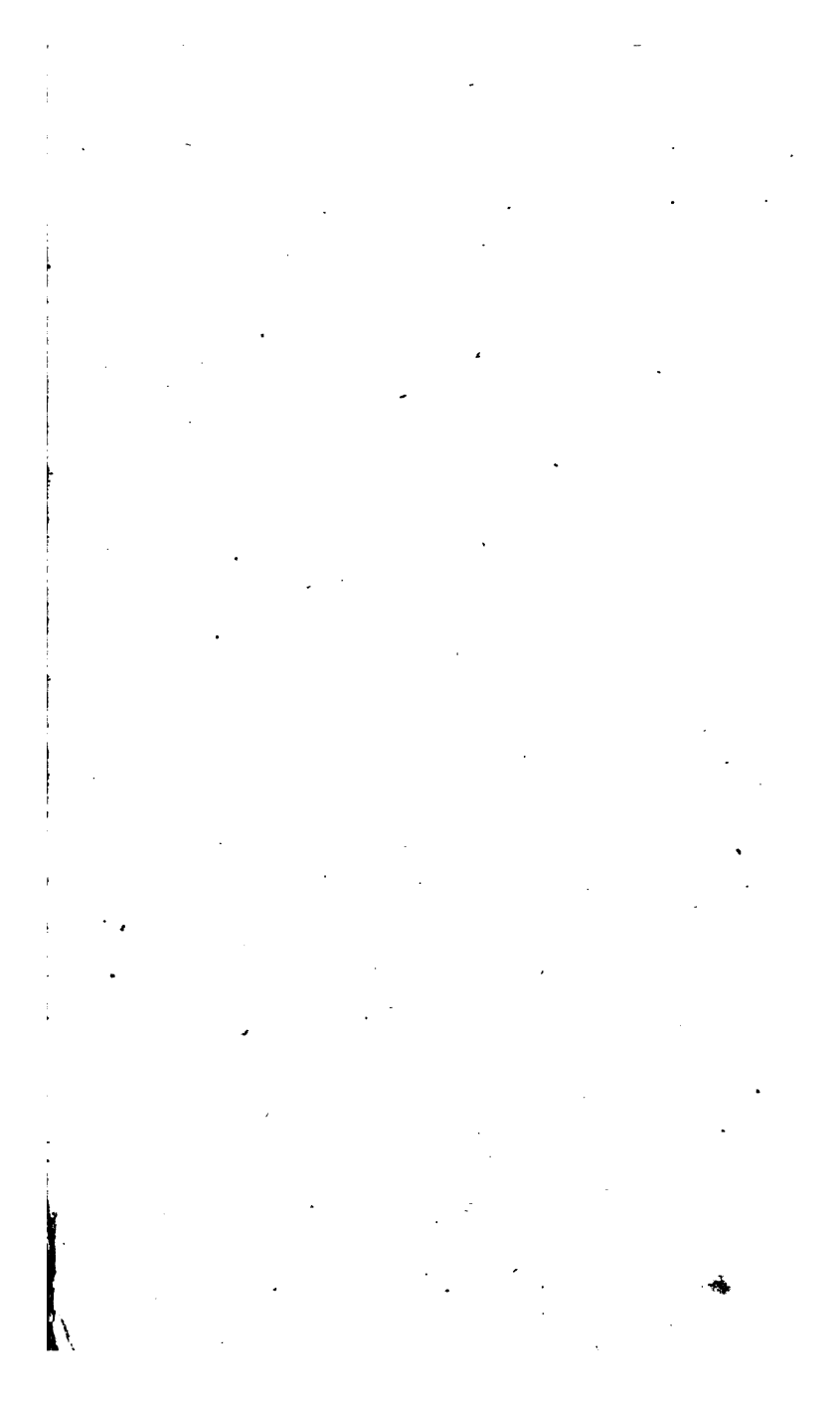
NADD

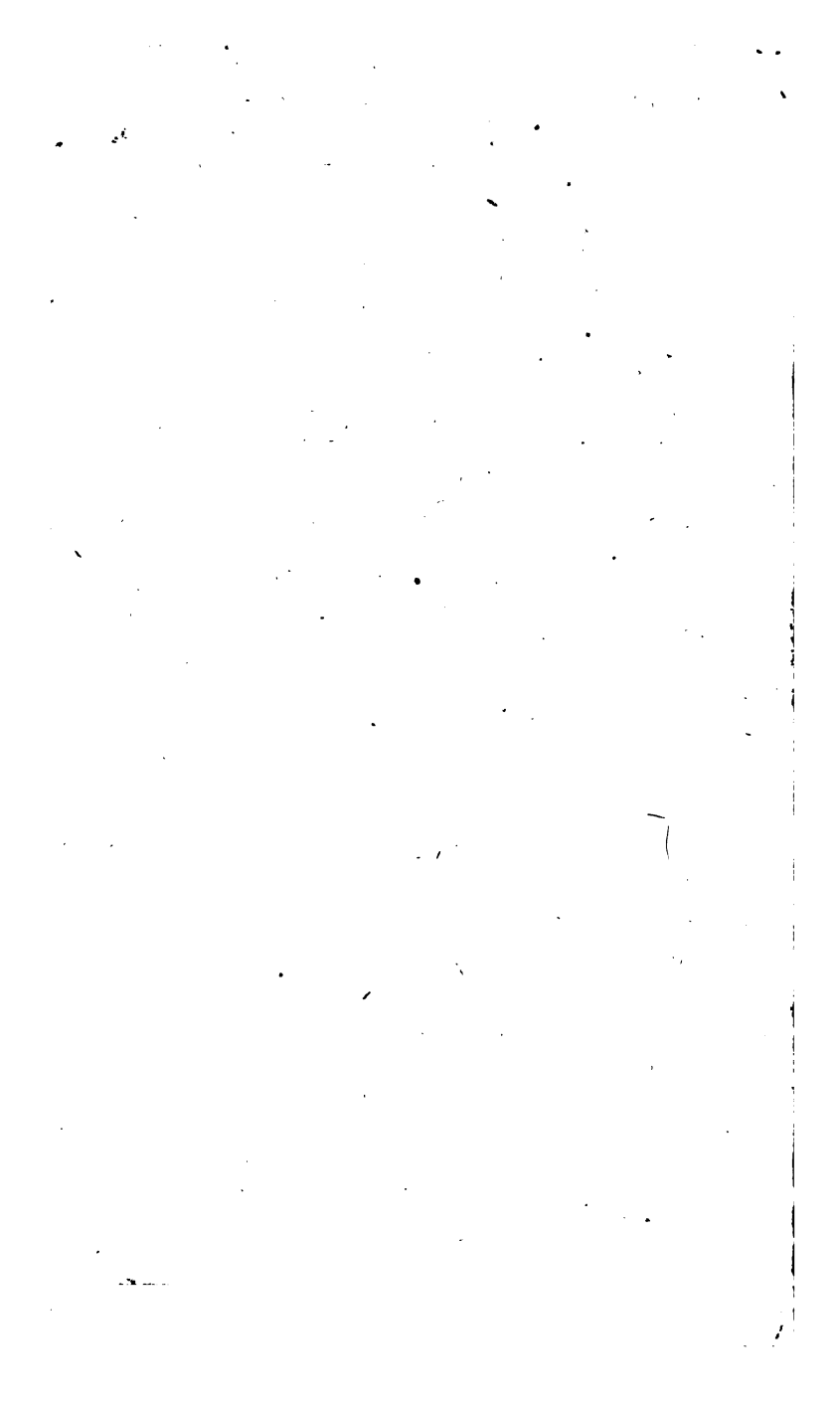
Russell



NATHAN
RUSSELL







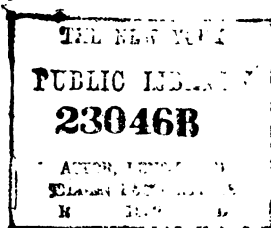
A
GRAMMAR OF COMPOSITION:
INCLUDING
A PRACTICAL REVIEW
OF THE
PRINCIPLES OF RHETORIC,
A SERIES OF EXERCISES
IN
RHETORICAL ANALYSIS,
AND
SIX INTRODUCTORY COURSES
OF COMPOSITION.

All that regards the study of composition, merits the highest attention on this account, that it is intimately connected with the improvement of our intellectual powers. DR. BLAIR.

◆◆◆◆◆

NEW-HAVEN:
A. H. MALTBY AND CO. PRINT.

1823.



DISTRICT OF CONNECTICUT, ss.

Be it remembered, That on the twenty-ninth day of April, in the forty-second year of the Independence of the United States of America, WM. RUSSELL of said District, hath deposited in this Office the title of a Book, the right whereof he claims as Author, in the words following—to wit: "A Grammar of Composition: including a Practical Review of the Principles of Rhetoric, a series of Exercises in Rhetorical Analysis, and six Introductory Courses of Composition." In conformity to the Act of the Congress of the UNITED STATES, entitled "An Act for the encouragement of learning, by securing the copies of Maps, Charts, and Books, to the Authors and Proprietors of such copies, during the times therein mentioned."

CHAS. A. INGERSOLL,

Clerk of the District of Connecticut.

PREFACE.

COMPOSITION, it is often remarked, too seldom receives that place in education, which its importance requires. The practical value of this branch, seems to entitle it to rank high among useful, as well as elegant acquirements. A reflecting mind, cannot but observe, that the art of expressing our thoughts, is an attainment, which literature, and science, and business, render highly important; and that it is, in itself, a source of much improvement, and of much refined gratification.

In this view of the subject, the question naturally arises—Why is it, that science and the languages are thought to require years of laborious application, whilst composition, to which science is indebted for the diffusion of all its truths, and from which ancient literature derives almost all its real use, is in a great measure abandoned to unassisted or ill-directed efforts, and occasional practice?

It is not asserting too much, to say, that in most preparatory courses of instruction, this useful department of literary accomplishment, is almost entirely overlooked. The consequence of this neglect is, that most young men, even on entering college, are very deficient both in the principles and the practice of composition; and begin the study of rhetoric, with minds barely capable of embracing the rudiments

of that art, instead of its higher departments. The professor, instead of being employed on the superstructure, is obliged to labor at the foundation. The student is often embarrassed or discouraged by the difficulties of his progress, and, after all, proceeds under every disadvantage arising from the want of an early and practical knowledge of first principles.

Neither the size nor the design of an elementary volume, will admit a full statement of the reasons why this branch of education should be more distinctly and closely attended to, than it has generally been; for the mental advantages resulting from the study and practice of composition, are not confined to the single subject which it professes to embrace. The methodical exercises of intellect, which are requisite in composing, produce a clearness, a precision, and an energy of thought, in every department of study and of business. The mind which is trained to perspicuous and forcible expression, receives the power of earnest, undivided attention, and methodical arrangement. The intellectual habits which are thus formed, are such as are useful in every profession and pursuit.

This department of literature, were a more correct idea formed of its value, would certainly be thought deserving of a separate and fixed assignment in the estimate of education; and it is greatly to be desired, that such a result should become general. Individuals who have influence in the regulation of academies, might do much for the promotion of this branch of study, by adding it to the course of English literature: colleges might do more, by raising the standard of preparatory qualification in this and its collateral branches. Were such an arrangement made, we might expect to see more practical good flowing from a liberal education. The youth who is now so much neglected or cramped in his efforts, might obtain the conscious satisfaction of expanded

and well-directed energy of mind. He might ultimately attain to a fuller maturity of his mental powers, a greater vigor and clearness in his intellectual exercises, and a superior command of expression. The sphere of public usefulness might thus be better filled; the character of the literary institutions of the United States might be still higher raised; and the national literature more speedily attain that eminence to which it seems rising.

A more general attention has, within a few years, been directed to composition; but no successful exertions seem to have been used to make it a more prominent branch of education. One obstacle to such an attempt, has been the want of a definite, systematical plan of instruction. Several useful works, partly or wholly relating to composition, have been produced; but the plan of some is too theoretical for the use of beginners, and that of others excludes many things essential to the learner's progress. Most books on this subject, have passed but very slightly over the wide field lying between the rules and principles of rhetoric, and the exercise of composing. Now this is the very ground on which a beginner finds that his difficulties lie. His mind is familiar with directions, but he needs assistance in applying them. A practical volume is therefore required, which shall conduct the pupil in a systematical, but easy and intelligible way, from principles to practice.

To attain this point is the object of the present work. The author has therefore avoided every thing like extensive speculation on the philosophy of the subject. He has exhibited every principle in its simplest form, condensed every remark, and confined himself to the mere sketch of a plan which is to derive its chief value from the exertions of the teacher. The system is that which the author has pursued in instructing the youth who have been under his own care; he has found it serviceable to them; and he hopes that publication will make it more extensively useful.

The subjects selected for exercises, are such as seemed likely to improve the mind; and it is hoped that the pupil, whilst writing his compositions, will thus be at once reviewing useful knowledge, and acquiring a facility in communicating it.

The course of instructions contained in this work, is designed to be of service to four classes of youth: those who are engaged in the higher branches of education, at academies; those who are preparing for college, by private study; and those who have entered on their college studies, without having previously devoted to this branch as much time as they afterwards find it requires. The plan may also be found useful in completing the English department of the education of young ladies.

The Introduction contains some observations on the arrangement of the subjects comprehended in the following pages, together with directions designed to facilitate the progress of the student. In the Appendix will be found a few practical instructions, regarding the formation and the correction of style.

WM. RUSSELL.

New-Township Academy, New-Haven, }
April, 1823. }

** This work will be accompanied by one on Declamation; and the two volumes will, it is hoped, do something towards supplying a vacancy which has hitherto existed in the English department of preparatory education.

ADVERTISEMENT.

COPY of a note from the Reverend Chauncey A. Goodrich, professor of rhetoric and oratory in Yale-College, respecting the MS. outline of a course of instructions, on the plan of the following work.

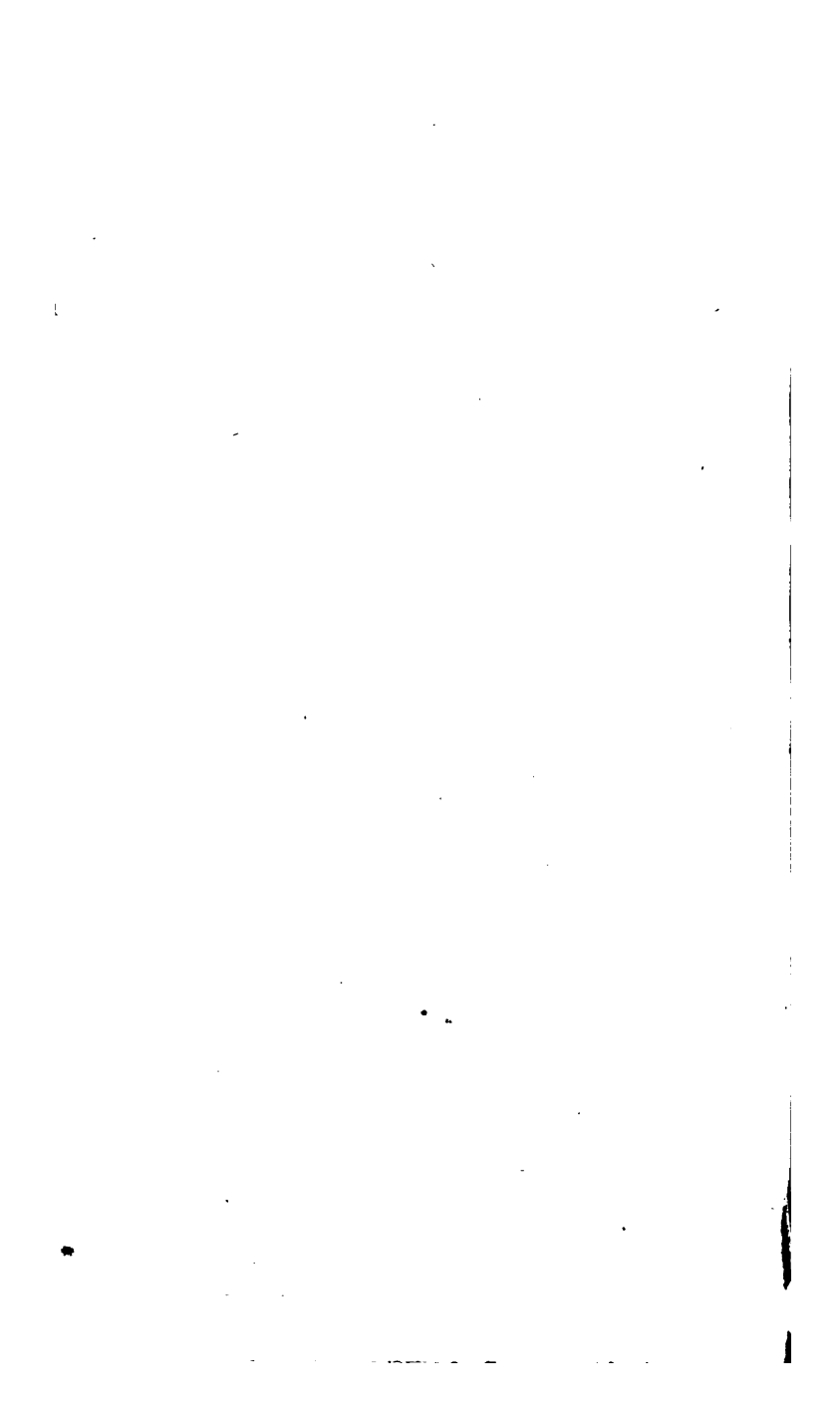
"Yale College, Oct. 1821.

MR. RUSSELL,

I have read with interest your sketch of a plan for the instruction of youth in composition. It is, in my view, highly judicious,—excellently adapted to remove those obstacles which embarrass and retard the young pupil in his first advances. I concur likewise in the expediency of making this a distinct branch of education; and sincerely hope that the success of your system may equal the felicity of its conception, and prove no less advantageous to yourself than to the public.

I am, Sir, your obedient servant,

C. A. GOODRICH."



INTRODUCTION.

THE simplicity of the plan delineated in the following pages, makes it seem unnecessary to enter on minute introductory explanations and directions.

The pupil cannot advantageously commence practical exercises, unless his mind is prepared by recent impressions, and a distinct recollection of those principles of rhetoric, which have a more immediate relation to composition. For this reason, the review which forms Part I. contains only the more important rules and definitions, expressed as briefly as possible. Young pupils may, in a few of their first exercises, require the assistance of the teacher, to direct them in applying the rules of punctuation. But the sooner the learner is left to depend on his own diligence, the more accurate will be his knowledge of this branch.

When the pupil has reviewed the principles of composition, contained in the rules of rhetoric, he is prepared to apply them; but not, in the first instance, to exercises of his own. Such a transition is too abrupt, and too difficult for the minds of youth, and has gen-

erally the effect of embarrassing or of disgusting them. The learner should be permitted first to trace the application of the rules of rhetoric in the writings of others. This stage of practice he finds easy and interesting. It also serves to prepare him for transferring to his own compositions the rules which he has been applying to those of other writers. Such a course of preparatory training, is the object of the exercises contained in Part II.—Analysis and criticism may, at first, be performed on the extracts for composition, contained in Part III.

The learner has now acquired a considerable familiarity with the application of rhetoric; and his mind is prepared for the practice of composition. But his progress must not be hurried. He should not be required to make an effort beyond his ability. His first exercises should be perfectly easy. Greater exertions may be gradually required as he advances, until he is left entirely to his own powers; and the pupil may, in this way, ascend with ease and pleasure, from simple exercises in variety of expression, to the unassisted composition of a whole piece. On this principle are arranged the exercises in Part III.

The pupil's progress in writing, will be greatly facilitated, if he is constantly reminded that there is one simple, but comprehensive principle, which contains every requisite to good composition, and which comprises the substance of every rule in Murray, and in Blair.—This principle is *Accuracy*.

Excellence in composition, arises from two things,

—*accuracy in thought, and accuracy in expression.* The latter of these departments, is naturally divided into accurate choice, modification, and arrangement of words; and these three points are merely subdivided in the rules of syntax, the rules for purity, precision, and propriety in the choice of words, and for unity, clearness, and strength in the structure of sentences.

Whilst the pupil takes this view of the subject, he must guard against confounding accuracy with precision, correctness, or perspicuity.

Precision signifies mere *exemption from superfluities.* *Accuracy* is the *exact adaptation of thought to subject, and of language to thought.* On a little reflection, therefore, it may be observed that the one term does not imply as much as the other. The former expresses a negative: the latter a positive quality. Precision is, in reality, nothing more than a preparatory step towards accuracy.

The meaning of the term *correctness* does, at first sight, appear to bear a very close resemblance to that of accuracy. In correct usage, however, there is a marked distinction in the application of these terms. *Correctness* designates that negative quality which consists in *freedom from defects.* *Accuracy* implies something more: it expresses not merely the absence of defect, but *a positive and complete conformity between the objects on which our thoughts are employed, the ideas which we form of those objects, and the expressions in which we convey these ideas.* Correctness, therefore, is also but a negative preparation for accuracy.

Perspicuity literally signifies transparency, and is used to denote that quality in style which is sometimes called *clearness*. A little attention will show that the idea contained in this expression, is not the same that is implied in accuracy. Clearness is, indeed, one of the effects of accuracy. Accurate ideas, accurately expressed, must produce a clear style.

Accuracy seems thus to be at once the fundamental, and the highest principle of composition; and such a view of the subject, is sure to exclude excessive attention to beauty and ornament. It is of great importance to have it deeply impressed on the minds of youth, that their compositions must display no attempts at embellishment; that there is no true beauty in writing but that which is contained in the subject and the thoughts; and that, whilst every artificial grace is a positive blemish, accuracy in expression will always admit and always ensure every real beauty of style.

When the pupil begins to write the exercises in composition, he should make use of two books suited to the purpose. The exercises should be written so as to leave every other page of the first book for the insertion of corrections. When the corrections are made, the exercise should be transcribed in the second book.

CONTENTS.

PART I.

	<i>Page.</i>
ORTHOGRAPHY	25
Remarks on the use of the hyphen in compound words	27
PUNCTUATION	29
STYLE.—Perspicuity	33
Accuracy with respect to single words and phrases	<i>ib.</i>
Purity	<i>ib.</i>
Precision	34
Propriety	35
FIGURES OF SPEECH	36
Metonymy	<i>ib.</i>
Synecdoche	37
Irony	<i>ib.</i>
Metaphor	<i>ib.</i>
Rules on metaphor	<i>ib.</i>
Allegory	38
Hyperbole	<i>ib.</i>
Prosopopeia	<i>ib.</i>
Apostrophe	39
Simile	<i>ib.</i>
Rules on simile	<i>ib.</i>
Antithesis	40
Interrogation	<i>ib.</i>
Exclamation	<i>ib.</i>
Amplification	<i>ib.</i>
ACCURACY IN THE STRUCTURE OF SENTENCES	<i>ib.</i>
Unity	41
Clearness	43
Strength	44
Harmony	47

	<i>Page.</i>
DIFFERENT KINDS OF STYLE	<i>ib.</i>
Concise	<i>ib.</i>
Diffuse	48
Loose	<i>ib.</i>
Feeble	49
Nervous	<i>ib.</i>
Harsh	<i>ib.</i>
Frigid	50
Dry	<i>ib.</i>
Plain	<i>ib.</i>
Neat	<i>ib.</i>
Beautiful	<i>ib.</i>
Elegant	51
Splendid	<i>ib.</i>
Sublime	<i>ib.</i>
Lively	<i>ib.</i>
Vehement	<i>ib.</i>
Simple	52
Florid	53
Bombastic	<i>ib.</i>
ELOQUENCE	<i>ib.</i>
IDEAS	54
CLASSIFICATION OF PIECES	<i>ib.</i>

PART II.

ANALYSIS	55
CRITICISM	<i>ib.</i>
Subject exemplifying analysis and criticism	56
ANALYSIS EXEMPLIFIED	<i>ib.</i>
Parsing	<i>ib.</i>
Punctuation	<i>ib.</i>
Transposition	<i>ib.</i>
Synonymes	57
Definition, distinction, and illustration of synon- ymes	59
Variety of expression	<i>ib.</i>
Figures of speech	60
Subject, scope, topics, method	<i>ib.</i>
Classification	61
CRITICISM EXEMPLIFIED	<i>ib.</i>
Errors	<i>ib.</i>
General character of a piece	62
Peculiarities of an author	63
Beauties of thought and expression	<i>ib.</i>
Advantages of analysis and criticism	<i>ib.</i>

PART III.

	<i>Page.</i>
PLAN OF THE EXERCISES IN COMPOSITION	66
I. COURSE	<i>ib.</i>
I. CLASS	<i>ib.</i>
EXTRACTS FOR COMPOSITION	68
1. Origin of the arts and sciences	<i>ib.</i>
2. Origin of idolatrous worship	<i>ib.</i>
3. State of the arts and sciences among the Egyp- tians	69
4. The government and laws of Egypt	70
5. Reflections on the rudest eras of Grecian history	71
6. The nature and the effects of the legislative ar- rangement of Solon	72
7. Government and manners of the ancient Per- sians	73
8. The invasion of Greece by Darius	74
9. The invasion of Greece by Xerxes	75
10. Philip of Macedon	76
11. Alexander the Great	78
12. Victories, conduct, and death of Alexander	79
13. Political reflections on ancient Greece	81
14. The Socratic and Cynic schools of philosophy	82
15. The Academic and Peripatetic sects	83
16. The Stoics and the Epicureans	84
H. CLASS	85
1. The form of the Mole adapted to its mode of life	<i>ib.</i>
2. The form of insects adapted to their mode life	87
3. Animal Happiness	89
4. On the surface of the earth	90
5. Objects found under the surface of the earth	91
6. Mountains	93
7. Ascent of the Andes	94
8. The Ocean	95
9. Magnificence of the Universe	97
10. The earth a scene of pleasure and improve- ment	98
11. Reflections on a view of the heavens	99
12. Architecture	101
13. The seven wonders of the world	102
14. The Orcus of the ancients	104
III. CLASS	105

	<i>Page.</i>
1. Two uses for which the air seems to have been designed	<i>ib.</i>
2. On Light	106
3. Appearances of design in the arrangement of the heavenly bodies	108
4. Sublimity in objects of various kinds	109
5. Order in the distribution of time	110
6. On the government of our thoughts	112
7. On the immortality of the soul	114
8. On the true honor of man	116
9. Motives to the practice of gentleness	118
10. On Candor	119
11. Contrivance leads the mind to an intelligent author	121
12. The unity of the Deity	123
13. Modern discovery exhibits our need of revelation	125
14. A false impression regarding the historical evidence of Christianity	127
15. The power of the internal evidences of Revelation	128
Explanatory remarks on the subjects for exercises	131
Remarks on the mode of composing suggested in the first course	<i>ib.</i>
II. COURSE	132
III. COURSE	133
IV. COURSE	134
Definition of a simple theme	135
Definition of a complex theme	<i>ib.</i>
Rules for the composition of a simple theme	136
Use of the topics contained in the rules for simple themes	<i>ib.</i>
The three principal topics of a simple theme	137
Example of a simple theme	<i>ib.</i>
Topics of a complex theme	139
Example of a complex theme	140
Subjects for themes	141
V. COURSE	142
Subjects for themes	143
VI. COURSE	<i>ib.</i>
Remarks on the courses of exercises	144
APPENDIX	145

GRAMMAR OF COMPOSITION.

PART I.

A REVIEW OF THE PRINCIPLES OF ORTHOGRAPHY, PUNCTUATION, AND RHETORIC,—AS APPLIED TO THE PRACTICE OF COMPOSITION.

THE following recapitulation will enable the pupil to bring under one view, almost every thing of importance in the elements of Composition, (except Syntax,) and will admit of his easily referring to what may have escaped his memory.

ORTHOGRAPHY.

Remarks on some principles of Orthography, observed in the most accurate recent publications.

1. IN many words where *æ* and *œ* were formerly used, *e* is now generally preferred. The following and similar words, are, therefore, spelled in this manner: *prefect, pretor, ether, Cesar, Eneas, Phebe.*

2. Words ending with silent *e*, on assuming an additional syllable, beginning with a consonant, retain

the *e*. The words *abridgement*, *acknowledgement*, *judgement*, are not now considered as exceptions to this rule.

3. Polysyllables ending in *l* and *t*, when the latter syllable is not accented, should not double these letters, on assuming an additional syllable. The following words are therefore spelled thus: *traveler*, *traveling*, *bigoted*, *worshiper*, *riveted*, *counseled*, *quarreled*.

4. Words ending with a double letter, on assuming an additional syllable, keep the letter double; thus, *stiffly*, *fullness*, *skillful*.

5. Nouns ending in *ey* in the singular number, retain *ey* in the plural. *Valleys*, *chimneys*, *volleys*, are, therefore, incorrectly spelled with *ies*.

6. Many words formerly ending in *our*, are now spelled without the letter *u*; and consistency requires that this improved orthography be extended to all words, with the exception of monosyllables. The words *honor*, *humor*, *labor*, &c., with their derivatives, are examples.

7. *S* is now generally used instead of *z*, in *civilise*, *moralise*, *modernise*, *methodise*, and similar verbs, with their derivatives.

8. *T* is used improperly for *ed*, in the imperfect tense and perfect participle of regular verbs; as, *stept* and *blest*, for *stepped* and *blessed*.

9. *Choose*, *show*, *strow*, *jail*, &c., are now used in preference to *chuse*, *shew*, *strew*, *gaol*, &c.

10. In poetry, a vowel is often improperly cut off

by an apostrophe; as, *pow'r* for *power*, *giv'n* for *given*, *heav'n* for *heaven*, *flatt'ring* for *flattering*, *av'rice* for *avarice*, &c.

11. Compound words retain, in the last syllable, all the letters of which the simple words are composed; as, *foretell*, *downfall*, *enroll*.

The word *full* is excepted from this rule; as, *handful*.

12. In *counselor*, and many other similar words, a preference is now justly shown to the orthography of *er* instead of *or*.

13. The interjections *O* and *Oh!* are frequently misused for each other. *O* should be prefixed to a noun or pronoun in a direct address; as, "*O* virtue, how amiable thou art!" *Oh!* implying an emotion of the mind, should be followed by a point of exclamation, detaching it from the words which it precedes; as, "*Oh!* what shall I do?"

Remarks on the use of the hyphen in compound words.

1. When each of two contiguous nouns retains its original accent, a hyphen is not used; as *Master builder*.

When the latter loses its accent, a hyphen is used; as, *Ship-builder*.

2. When two nouns are in apposition, and each is separately applicable to the person or thing designated, a hyphen is not used; as, *The Lord Chancellor*, who is both a lord and a chancellor.

3. When the first noun is used as an adjective, and

expresses the matter or substance of which the second consists, and may be placed after it with *of* denoting possession, a hyphen is not used ; as, *A silk gown*, a *cork jacket*, that is, a gown of silk, a jacket of cork.

When the first noun is not used as an adjective, does not express, the matter or substance of the second, and may be placed after it, with *of* not denoting possession, or with *for*, *belonging to*, &c. a hyphen is used ; as, *A silk-mill*, a mill for silk ; a *cork-screw*, a screw for corks ; a *horse-dealer*, a dealer in horses ; a *kitchen-grate*, a grate for a kitchen.

Often, however, when the words readily coalesce, are easily pronounced as one, have long been associated together, and are in frequent use, the hyphen is omitted, and both nouns are printed or written as one ; thus, *Bookseller*, *schoolmaster*, *Yorkshire*.

The necessity of attending to the hyphen, will be evident from the following examples : *A glass house*, a *tin man*, an *iron mould*, a *negro merchant*, pronounced as separate words, and each with its natural accent, will mean a *house made of glass*, a *man made of tin*, a *mould made of iron*, a *merchant who is a negro* ; but a *glass-house*, a *tin-man*, an *iron-mould*, a *negro-merchant*, taken as compound nouns, with the accent on the first syllable, will mean a *house for the manufacture of glass*, a *man who works or deals in tin*, a *mould for casting iron*, or a *mould or stain caused by the rust of iron*, a *merchant who buys and sells negroes*.

4. When a compound noun consists of an adjective

and a noun, no hyphen is used ; as, High Sheriff, Chief Magistrate, Prime Minister.

When the adjective and its noun are used together, as a kind of compound adjective to another noun, a hyphen is inserted between the two former ; thus, *The High-Church Doctrine.*

5. When an adjective or an adverb, and a participle immediately following, are used together as a kind of compound adjective, merely expressing a quality, without reference to immediate action, and precede the noun to which they are joined, a hyphen is used ; as, *A quick-sailing vessel : The above-mentioned circumstances.*

When they imply immediate action, and follow the noun, the hyphen is not used ; as, " The ship *quick sailing* o'er the deep," (or quick sailing o'er the deep, the ship) " pursues her course : " The circumstances *above mentioned.*

PUNCTUATION.

The following brief review of the rules for punctuation, may be of essential service to the young student, in a branch which, though often neglected, is of the highest practical value.

Rules for inserting or omitting the comma.

1. *Two or more nouns, adjectives, pronouns, verbs, participles, or adverbs, in the same construction, are separated by commas.*

2. *Two of the above-mentioned parts of speech, immediately succeeding each other, and connected by the conjunction And, are not separated.*

3. *Two nouns, adjectives, &c. or short phrases, connected by Or, and conveying different ideas, should have no comma between them.*

4. *When the nouns, adjectives, &c. signify the same thing, a comma is used.*

5. *Nouns in apposition, when accompanied by adjuncts, are separated from the rest of the sentence by commas.*

6. *Nouns in apposition, not attended by adjuncts, are not separated.*

7. *Expressions in a direct address, (corresponding to what, in Latin, is called the vocative case,) are separated from the rest of the sentence by commas.*

8. *The case absolute, and the infinitive absolute, are separated from the rest of the sentence by commas.*

9. *An adjective or a participle on which other words are dependent, is separated from the other parts of a sentence by the comma.*

10. *A noun followed by two or more adjectives qualifying it, is separated from them by a comma.*

11. *A comparative word, accompanied by adjuncts of considerable length, should be preceded by a comma ; when the adjuncts are very few, the comma is not used.*

12. *When the relative is explanatory, or when the antecedent is accompanied by adjuncts, a comma may be placed before the relative.*

13. *When the relative, used restrictively, immediately follows the antecedent, the comma is seldom used.*

14. *When a preposition precedes the relative, a comma is inserted, if the preposition and the words which follow it are used to explain the antecedent ; but no comma takes place, when the preposition and its dependent words form but one idea with the relative.*

15. *No comma is inserted between the nominative and the verb, when the nominative is either simple or short, or accompanied by inseparable adjuncts.*

16. *Any clause, intervening between the nominative and the verb, or between the active verb and its regimen, which may be omitted without injuring the construction, should be separated from the context. When the clause is very short, no comma is required.*

17. *When a verb or a conjunction is understood, a comma may be inserted.*

18. *When adverbs or conjunctions begin clauses, and refer to something antecedent, they are generally preceded by a comma.*

19. *When the adverbs, again, nay, first, secondly, or the phrases, in short, on the contrary, &c. begin a sentence or a paragraph, they are followed by a comma or a semicolon.*

20. *When a sentence consists of two members, either of which may be placed first, without injury to the sense, a comma is inserted between them.*

21. *A remarkable expression or short observation, in the form of a quotation, if short, and closely connected, is separated from the context by a comma.*

22. *When the concluding part of a sentence refers*

to two or more preceding members, these members are detached from one another, and, sometimes, from the concluding member, by commas.

23. *Every member of a compound sentence, when it consists of several words, wherever inserted, which can be omitted without injuring the construction, may be included within commas.*

Rule on the use of the Semicolon.

When a sentence can be divided into two or more members, which members are again divisible into others more simple, the former should be separated by a semicolon.

Rules on the Colon.

1. *When a sentence can be divided into two parts, either of which parts is again divisible by a semicolon, the former are to be separated by a colon.*

2. *This point is used after a member of a sentence, whether simple or complex, which forms complete sense, but does not excite expectation of what follows.*

3. *When a conjunction is understood.*

4. *Before an example, a quotation, or a speech, is introduced.*

5. *After a member which is complete in its construction, but followed by an additional remark or illustration.*

6. *When several semicolons have preceded, and a still greater pause is necessary to mark the connecting or concluding sentiment.*

No examples are annexed to the rules of punctuation ; because it is preferable, that the pupil should search for and furnish the examples himself. This exercise will impress the rules more deeply on his memory, and make him more thoroughly acquainted with their application. Any miscellaneous author will afford the subjects on which this exercise may be performed.

STYLE.

Of the various qualities of style, *perspicuity* ranks among the most important. This is a quality essential to every kind of writing ; for it ought to be the first object of every writer, to make his meaning clearly, fully, and easily, understood.

Perspicuity flows from *accuracy* of expression in *single words and phrases*, and in the *construction of sentences*.

1. *Accuracy with respect to single words and phrases*, requires these three following properties : Purity, Precision, and Propriety.

1. PURITY.

Style is said to be *pure*, when it contains only such words and constructions as belong to the idiom of the language written or spoken. *Purity* of style is violated in three ways :

1st. *By using words not English ; as, politesse for politeness ; or obsolete words ; as, quoth he for said he.* This error is termed a barbarism.

2d. *By using a construction not consistent with the*

English idiom ; as, *You was for you were*. Such a construction is called a solecism.

8d. *By using words in a sense different from that in which they are generally understood*, or from that which their etymology plainly indicates : as, *His character is undeniable*. This expression does not determine whether the character is good or bad. This error is termed an impropriety.

2d. PRECISION.

Precision, as the word imports, means retrenching all superfluities, and using such expressions as exhibit neither more nor less than exact copies of our ideas.

The words used to express our ideas, may be faulty in three respects. 1. They may not express the idea intended, but some other resembling it. 2. They may express the idea, but not fully and completely. 3. They may express it, and something additional. Precision is opposed to all these faults, but chiefly to the last.

The chief source of a loose style, in opposition to precision, is the injudicious use of those words which are usually termed synonymous. They are so called because they agree in expressing one principal idea, but generally with some diversity of circumstance. Hardly in any language are there two words which convey exactly the same idea.

3d. PROPRIETY.

Propriety of language is the selection of such words and phrases, as the best usage has appropriated to the ideas which we mean to express by them ; in opposition to vulgarisms or low expressions, and to words and phrases which would be less significant of our ideas. Style may be pure, and, at the same time, be deficient in propriety ; the words may be ill-chosen, not adapted to the subject, nor fully expressive of the author's meaning.

The following rules on propriety of expression, must be carefully observed.

1. *Use no vulgarisms or low expressions ;* such as, pick a hole in one's coat ; to be in for it ; to feather one's nest.

2. *Avoid technical terms,* when plain language can be found. "Reef your foresail," to a person ignorant of sea-phrases, conveys, no meaning. Words and phrases confined to a particular art or profession, ought never to be used, but when we are sure that they will be understood.

3. *Supply words that are wanting ;* as, "He not only mentioned the year, but day and hour : " the article should be expressed ;—" *the day and the hour.*"

4. *Avoid using the same word too frequently, or in different senses,* especially in the same sentence, as in the following example : "The laws of nature are truly what my Lord Bacon styles his aphorisms, laws

of laws. Civil laws are always imperfect, and often false deductions from *them*, or applications of *them*; nay, *they* stand in many instances in direct opposition to *them*." Here it is not quite obvious, that *them* refers to the laws of nature, and *they* to civil laws.

5. *Avoid equivocal or ambiguous expressions.* They are both much more ancient among the Persians, than Zoroaster or Zerdusht. Here it is left uncertain whether Zoroaster and Zerdusht are different names for the same person, or the names of different persons.

6. *Avoid unintelligible expressions.* "This temper of soul," says the Guardian, speaking of meekness and humility, "keeps our understanding tight about us." Whether the author had any meaning in this expression, or what it was, would be difficult to determine; but hardly could any thing more incongruous in the way of metaphor, be imagined.

Propriety of expression also embraces a correct and judicious use of figurative language.

FIGURES OF SPEECH.

I. METONYMY. This figure changes the names of things in various ways. 1. *The noun for the adjective*; as, "Clothed in *purple*;" meaning purple garments. 2. *The effect for the cause*; as, "He lives by the *sweat of his brow*;"—by his labor, of which sweat is the effect. 3. *The cause for the effect*, or

the instrument employed in making, for the thing made; as, "I like *Milton*;" that is, the writings of Milton. 4. *The matter for the form*, or rather for the form and matter united; as, "I have no *silver*;" that is, silver coin. 5. *The form for the matter*, or the thing signified for the sign; as, when we say, pointing to a picture, "*That* is Sir Isaac Newton."

II. SYNECDOCHE. This figure puts the name of a whole for that of a part, or that of a part for the whole; a genus for a species, or a species for a genus; as, when we call a *dull man* a *stupid animal*. "The fleet consisted of thirty *sail*;" that is, ships. "The garrison was put to the *sword*;" that is, killed by war-like weapons in general.

III. IRONY. In this figure, the words are used in a sense directly contrary to their common acceptance. Thus, "He is a *wise* man indeed:" meaning a very foolish man.

IV. METAPHOR. This figure is founded entirely on the resemblance which one object bears to another. It is a comparison expressed in an abridged form. When it is said of a great minister, that he upholds the state, *like a pillar* which upholds the weight of a whole edifice, there is evidently a *comparison* of the minister to a pillar; but when it is said, that he *is the pillar of the state*, the phrase becomes a *metaphor*. In the use of this figure, a comparison is implied in the mind, though not expressed in words.

Rule 1. *Metaphors should be suited to the nature*

of the subject;—they should neither be too numerous, too gay, nor too elevated.

2. *The resemblance on which a metaphor is founded, must be clear and obvious*; not far-fetched, nor difficult to discover.

3. *Metaphorical and plain language must never be jumbled together*. This mixture always produces a most disagreeable confusion.

4. *Never let two different metaphors meet on one subject*. This is what is called mixed metaphor, and is one of the grossest abuses of this figure.

5. *Never crowd too many metaphors on the same subject*.

6. *Figures of this kind should not be pursued too far*. This rule is intended to prevent what is called *straining a metaphor*, by which the reader always becomes tired, and the language is rendered obscure.

V. ALLEGORY. This figure is a metaphor continued, till it becomes a description, carried on agreeably to the literal as well as the figurative sense of the words. The 80th Psalm is a beautiful example of this figure.

VI. HYPERBOLE, or Exaggeration. This figure consists in magnifying or diminishing an object beyond its natural bounds: thus, "Swift as the wind;" "white as snow."

VII. PROSOPOPEIA, or Personification. By this figure, life and action are attributed to inanimate objects. There are three degrees of this figure. 1. That which consists in ascribing to inanimate objects the *qualities* of living creatures; as, "A raging

storm." 2. When inanimate objects are introduced *acting* like those that have life.

—"Winter rising pale from northern seas,
Shakes from his hoary locks the drizzling rheum."

3. Inanimate objects are now introduced, not only as feeling and acting, but as speaking to us; or hearing and listening, when we address ourselves to them.

"Must I thus leave thee, Paradise?"

VIII. APOSTROPHE. This figure is nearly allied to the preceding. It consists in bestowing an ideal presence on real persons, either dead or absent; as, "O *murdered* brother!"

IX. SIMILE, or Comparison. The difference between this figure and metaphor, was formerly mentioned. In a comparison, the resemblance is not left to be implied: it is expressed in form; thus, "The actions of princes are like those of great rivers, the course of which every one beholds, but their springs have been seen by few."

Rules for the Introduction of Comparisons.

1. *They should not be drawn from things that have too near and obvious a resemblance to the objects with which we compare them.*

2. *Comparisons should not be founded on resemblances too faint and remote.*

3. *Comparisons founded on philosophical discoveries, or on any thing peculiar to a certain trade or profession, lose their effect, from not being universally intelligible.*

X. ANTITHESIS, or opposition. This figure, by contrasting objects, makes them appear in a stronger light. White, for instance, never appears so bright as when it is opposed to black ; and when both are viewed together.

XI. INTERROGATION. This figure is the native language of passion. Its literal use is to ask a question ; but when we would affirm or deny with great vehemence, we naturally use this figure to express the strongest confidence in the truth of our sentiments, and to make an appeal to our hearers for the impossibility of the contrary.

XII. EXCLAMATION. This figure belongs only to the stronger emotions of the mind ; to surprise, admiration, anger, joy, grief, &c.

XIII. AMPLIFICATION. This figure consists in a skillful exaggeration of all the circumstances of an object which we wish to place in a strong light. The principal instrument by which it works, is a *climax*, or a gradual rise of one circumstance above another, till our idea is raised to the utmost. The following example affords a fine illustration of this figure. "What a piece of work is man ! how noble in reason ! how infinite in faculties ! in form and moving, how express and admirable ! In action, how like an angel ! in apprehension, how like a God !"

II. ACCURACY IN THE STRUCTURE OF SENTENCES.

HITHERTO notice has been taken only of words and phrases, the constituent parts of sentences. We

now come to treat of the right arrangement of these in sentences. With regard to sentences in general, it may be observed, that they should be so constructed as not to produce a monotonous correspondence of member to member, or too many short, or too many long sentences, in succession. Monotony tires, but variety relieves and pleases the ear. Here it may be proper to observe that the first sentence of a piece, chapter, or paragraph, should never be long.

The qualities most essential to an accurate and perfect sentence, are *Unity, Clearness, Strength, and Harmony.*

1. UNITY.

IN a single sentence, the strictest unity is required. The very nature of a sentence implies that only one proposition is expressed. It may, indeed, consist of parts; but these parts must be so closely bound together as to make on the mind, the impression of one object, not of many. To preserve this unity, the following rules must be observed.

1. *During the course of the sentence, the scene should be changed as little as possible.* We should not be hurried by sudden transitions from person to person, nor from subject to subject. In every sentence, there is some leading or governing word, which should be continued so, if possible, from the beginning to the end of the sentence. The following example violates this rule: "After we came to anchor, they put me on shore, where I was welcomed by all my

friends, who received me with the greatest kindness.” In this sentence, though the objects it contains have a sufficient connection with one another, yet by this manner of representing them, which shifts so often both the place and the person; so disunited a view of them is given, that the bond of connection seems greatly impaired. The following arrangement restores the sentence to its proper unity: “After coming to anchor, I was put on shore, where I was welcomed by all my friends, and received with the greatest kindness.”

2. *Never crowd into one sentence things which have so little connection, that they could bear to be divided into several sentences.*

So bad is the effect of the violation of this rule, that it is safer to err rather by too many short sentences, than by one which is overloaded and embarrassed. The following example violates the preceding rule: “Archbishop Tillotson died in this year. He was exceedingly beloved by king William and queen Mary, who nominated Dr. Tennison, Bishop of Lincoln, to succeed him.” Could any one expect the latter part of this sentence to follow from the former? The conclusion of the sentence carries us off to a proposition, entirely different from the one contained in the first part.

3. *Keep clear of all unnecessary parentheses.* When the sense is not too long suspended, and the parenthesis is properly introduced, the energy and vivacity of a sentence are increased; but long parentheses are

generally symptoms of confused and embarrassed thought.

2. CLEARNESS.

THE opposite of *clearness* is *ambiguity*, which may arise from a bad choice or a bad arrangement of words. Of the former we have already treated; the latter at present requires our attention.

The relations of words and members to one another, are, in English, ascertained only by their position. A principal rule in the arrangement of sentences, therefore, is, that the words or members most nearly related should stand in the sentence as near to each other as possible, so as to make their mutual relation clearly appear. This rule must be observed,

1. *In the position of adverbs.* "The Romans understood liberty, at least, as well as we." This sentence is capable of two different senses, according as the emphasis is laid. If *liberty* is the emphatic word, the meaning is, whatever *other* things we understand better than the Romans, *liberty*, at least, was one thing which they understood as well as we. If *at least* is emphatic, the meaning is, that liberty was understood, at least as well, if not better, by them than by us. As it is probable the latter was the author's meaning, the ambiguity would be avoided by arranging the words in the sentence thus: "The Romans understood liberty as well, at least, as we."

2. *In the position of circumstances and members.* Never let these hang loose in the middle of a period;

but let them be determined by their place, as belonging to a particular member.

A certain author says, "Are these designs which any man who is born a Briton, in any circumstances, in any situation, ought to be ashamed or afraid to avow?" The phrases, *in any circumstances*, *in any situation*, are improperly placed. The sentence would be freed from its ambiguity by the following arrangement. "Are these designs which any man who is born a Briton, ought to be ashamed or afraid, in any circumstances, in any situation, to avow."

3. *In the position of the relative pronouns.* A small error in this respect, may darken the meaning of a whole sentence. The following is an instance of this kind of inaccuracy. "Many persons, from a habit of saving time and paper, which they acquired at the university, write in so diminutive a manner, that they can hardly read what they have written." The antecedent to *which* is *habit*, which should have been placed nearer to it, thus: "Many, from a habit which they acquired at the university of saving time and paper," &c.

3. STRENGTH.

By strength is meant such an arrangement of the words and members, as brings out the sense to the best advantage, and gives every word and member its due weight and force.

The *first* rule for promoting the strength of a sentence, is, *To free it from all redundant words and*

members. It is a general rule that those words which do not add something to the meaning of a sentence, injure it. The following example will illustrate this rule. "I went home full of a great many serious reflections;" for "full of serious reflections."

2. *Attend particularly to the use of copulatives, relatives, and all the particles employed for transition and connection.* Such words as *but, and, which, whose, therefore, because,* are frequently of great importance: they are the joints or hinges on which all sentences turn; and, of course, much of the strength of every sentence, must depend on these particles. With regard to the use of the words that have been mentioned, no particular rule can be given. We may however observe, that these particles should neither be omitted nor inserted, but when the omission or insertion will serve to bring out the idea with greater force.

3. *Dispose of the capital word or words, where they will make the greatest impression.*

The most important words in a sentence are generally placed first; as, "The pleasures of the imagination are not so gross as those of sense, nor so refined as those of the understanding." Sometimes the meaning is suspended, and brought out fully at the close; as, "On whatever side we contemplate Homer, what principally strikes us, is his wonderful invention."

4. *A weaker assertion or proposition should never come after a stronger one; and, when a sentence consists of two members, the longer should generally*

be the concluding one. "We flatter ourselves with the belief that we have forsaken our passions, when they have forsaken us," is not as forcible an arrangement as, "When our passions have forsaken us, we flatter ourselves with the belief that we have forsaken them."

5. *Avoid concluding a sentence with an adverb, a preposition, or any inconsiderable word.* Agreeably to this rule, the following and similar phraseologies are very properly shunned by all correct writers: "Avarice is a crime which wise men are sometimes guilty of." To have inserted the preposition before the relative, would have much improved the sentence; thus, "Avarice is a crime of which wise men are sometimes guilty."

6. *When two things are compared or contrasted with each other, a resemblance in the language and construction should be preserved;* for when things themselves correspond to each other, we naturally expect to find a similar correspondence in the words. Thus: "A friend exaggerates a man's virtues; an enemy inflames his crimes," does not form so strong a contrast as, "A friend exaggerates a man's virtues, an enemy, his crimes."

The following words and phrases, when used at the beginning of a long sentence, have a feeble effect. *If, Such,* This kind, Of this nature.* It is an invariable rule, that a long sentence should commence with a clear proposition.

* Such not immediately followed by a noun.

4. HARMONY.

WHILE *accuracy* is observed in the choice and arrangement of words, care must be taken that no harshness in the *sound* of our expressions give offence to the ear.

Rule 1. *Avoid such words as have too many harsh consonants jarring against one another ; such, also, as contain too many open vowels in succession.* This rule is violated by the use of such words as *unsuccessfulness, primarily, holily, &c.*

2. *Avoid such an arrangement of words as causes a jarring sound.*

3. *Make no disproportioned or ill-sounding arrangement of clauses.*

4. *Be careful to avoid closing a sentence with harsh-sounding expressions.*

5. *Avoid a succession of sentences in which there is a sameness of structure.*

III. DIFFERENT KINDS OF STYLE.

THE classification of style is founded on an author's manner of expression, viewed not in relation to single sentences, but to a whole piece.

The following are the distinctions of style, which are founded on an author's manner of thinking.

1. *Concise.* A writer who employs this style, compresses his ideas into the fewest words : he em-

employs none but the most expressive: he lops off all those, which are not a material addition to the sense. Whatever ornament he admits, is adopted for the sake of force rather than of grace. The same thought is never repeated. The utmost precision is studied in his sentences; and they are generally designed to suggest more to the reader's imagination, than they express. Thucydides and Sallust are examples of this kind of style.

2. *Diffuse*. An author who writes in this style, unfolds his idea fully. He places it in a variety of lights, and gives the reader every possible assistance for understanding it completely. He is not very anxious to express it, at first, in its full strength, because he intends repeating the impression; and what he wants in strength, he endeavours to supply by copiousness. His periods naturally flow into some length; and, having room for ornament of every kind, he gives it free admittance. Of this style, Livy and Herodotus are favourable examples.

From the remarks on these two kinds of style, it may be perceived, that the difference between them is to be traced to an author's expanding his thoughts more or less. Each of these styles has its advantages, when it is used with moderation; and its disadvantages, when it is carried to excess.

3. *Loose style* conveys more than the meaning of the writer; joins foreign circumstances to the principal object, by unnecessarily varying the expression; shifts the point of view; and makes us see, sometimes

the object itself, and sometimes another thing that is connected with it ; and by obliging us to look on several objects at once, makes us lose sight of the principal. Journals and extemporaneous discourses, are most liable to this faulty kind of style.

4. *The feeble style* always characterises an author who has not a clear mind, and a clear view of his subject. Unnecessary words and loose epithets are constantly escaping such a writer ; his expressions are vague and general ; his arrangement is indistinct, and our conception of his meaning faint and confused.

5. *The nervous style* belongs to the writer whose mind is full of his subject. An author of this class always gives us a strong idea of his meaning : his words are always expressive : every phrase and every figure renders the picture which he would set before us, more striking and more complete.

The difference between the two last-mentioned styles, arises from a writer's habits of thought. A clear conception of a subject as necessarily leads to energy of expression, as confused ideas lead to feebleness.

The following distinctions of style have respect to the neglect or the use of *ornament*.

1. *A harsh style* is that which proceeds from the use of inelegant words, and awkward or obscure phrases, and from too much indifference to smoothness and ease. Numerous instances may be found in the earlier English writers.

2. *The frigid style* is that which degrades a sublime object by a mean conception of it, or by weak, low, and childish description.

3. *A dry manner* excludes every kind of ornament. Content with being understood, it aims not to please the fancy or the ear.

4. *A plain style* rises one degree above a dry one. An author who writes in this style, employs very little ornament, and rests almost entirely upon his ideas. But though he does not engage us by the arts of composition, he avoids disgusting us like a harsh or a dry writer.

The difference between a dry and a plain writer is this: the former is incapable of ornament; the latter goes not in pursuit of it.

5. *A neat style* is next in order: it implies ornament, but not of the most sparkling kind. In this style, the sentences are always free from the incumbrance of superfluous words; are of a moderate length; incline to brevity rather than to a swelling structure; and close with propriety. The cadence is varied; and the figures are short and accurate, rather than bold and glowing. This manner of writing is suited to every subject.

6. *A beautiful style* is characterised by a certain grace or amenity in sentiment and expression. It denotes a manner neither remarkably sublime, nor vehemently passionate, nor uncommonly sparkling, but such as raises, in the reader, an emotion of the gentle, placid kind. Addison is a conspicuous example.

7. *An elegant style* implies a higher degree of ornament. It includes all the proper embellishments of fancy and of figurative language. An elegant writer is one who delights the fancy and the ear, as well as informs the understanding. While he does not overload his ideas with misplaced finery, he clothes them in every true grace of expression.

8. *A splendid style* aims at something still higher. It is the style of an author who expresses himself with magnificence and pomp. It requires great judgment to keep this manner from falling into the florid or the bombastic, on which an affected writer makes it always seem to border. Instances of this style occur in the Seasons of Thomson.

The following division of style is founded on the *elevation*, the *energy* and the *flow of ideas*.

1. *The sublime style* excludes all objects merely beautiful, gay, or elegant: the object must in itself be sublime, and be described with strength, conciseness, and simplicity. The beginning of the book of Genesis is highly sublime.

2. *A lively style* is that which does not dwell on every particular of a subject, but hastens on to the more impressive points, and exhibits them in a striking light. It is opposed to monotony and flatness of expression; and produces its effect by exciting our attention and interesting our feelings. Sterne is a favorable example.

3. *Vehemence of style* always implies strength and simplicity. It is distinguished by a peculiar ardor:

it is the language of a man whose imagination and passions are glowing and impetuous; who, neglecting inferior graces, pours himself forth with the force and rapidity of a torrent. Demosthenes is the best example of this kind of style.

From what has been said of the last mentioned quality of style, it may be perceived, that it consists in a combination of the two that precede it.

Style may also be considered in relation to a *natural* or *unnatural manner of expression*. In this view, it admits of the following division.

I. *Simplicity*, which may be taken in four different acceptations. 1. *Simplicity of composition*, as opposed to too great a variety of parts. Simplicity, in this sense, is the same with unity. 2. *Simplicity of thought*, in opposition to refinement. Simple thoughts flow naturally from the subject, and are easily understood. Refinement in writing means a less obvious and natural train of thought, which seems intricate and far sought. 3. *Simplicity, as opposed to too much ornament and pomp of language*. 4. *Simplicity, as denoting the easy and natural manner in which our language expresses our thoughts*. This simplicity is opposed not to ornament, but to affectation of ornament. A simple writer has no marks of art in his expression; it appears the very language of nature. He may be rich in expression; he may be full of figures and of fancy; but these flow from him without effort, and seem to be the mode of expression which is most natural to him.

II. *A florid style* implies excess of ornament. It characterises the language of an author who sacrifices a manly correctness of thought, to a mere childish glitter of expression. It has the same effect in writing as an excessive glare of color in painting.

III. *Bombast* is a ridiculous affectation of the splendid, or the sublime style. It exaggerates every thing to caricature, and is read with derision or disgust.

IV. ELOQUENCE.

THIS term is applied to *language as adapted to thought*. It regards nothing in our expressions but their mere fitness to become the vehicles of the thoughts which we would impart: it may be correctly regarded, as nothing more than the result of a proper attention to style. The truth of this remark will be more fully perceived, if we attend to the common distinctions of eloquence.

- | | |
|------------------------|---|
| 1. <i>Perspicuous.</i> | } Each of these qualities has
been already explained, in the
remarks made on <i>style</i> . |
| 2. <i>Sublime.</i> | |
| 3. <i>Vehement.</i> | |

4. *Pathetic.* An author is said to attain the eloquence of pathos, when his expressions are so happily adapted to the passion which he wishes to excite, that they touch the heart, and melt it into tenderness. This is justly reckoned one of the highest efforts of eloquence. It implies a correct and discerning mind, warm feelings, a deep knowledge of the human heart, and a thorough acquaintance with the power of lan-

guage. Sterne's captive is a fine example of pathetic eloquence.

V. IDEAS.

COMPOSITION regards *the strain of our ideas*, as possessed of one or all of the following qualities :

- | | |
|-----------------------|--|
| 1. <i>Vivacity</i> . | } The use made of these terms in the remarks on style, will be sufficient to show how they are to be applied here. |
| 2. <i>Beauty</i> . | |
| 3. <i>Sublimity</i> . | |

4. *Novelty*. In composition, this term is synonymous with originality of thought, and implies either a selection of objects entirely new, or the exhibition of familiar subjects in a new light. Chalmers and Brown are good instances of novelty in idea.

VI. CLASSIFICATION OF PIECES.

COMPOSITIONS are generally classified in the following manner :

1. *Narrative*.
2. *Descriptive*.
3. *Didactic*.

The *Declamatory*, the *Pathetic*, and the *Humorous*, are merely modifications of the *Didactic* or of the *Descriptive*.

PART II.

ANALYSIS AND CRITICISM.

WHILST attending to the foregoing review, pupils should receive instructions, and perform exercises on the following particulars regarding written composition :

I. ANALYSIS—Comprising,

1. Parsing, etymological and syntactical ;
2. Punctuation ;
3. Transposition ;
4. Synonymes ;
5. Variety of expression ;
6. Figures of speech ;
7. The subject, scope, topics, method ;
8. Classification of the piece.

II. CRITICISM—Comprising,

1. Errors in syntax, in punctuation, in the choice of words, in the structure of the sentences,—defects in style, eloquence, ideas ;
2. The general character of the choice of words, of the structure, style, eloquence, ideas ;
3. The peculiarities of the author ;

4. The prominent beauties of thought and expression.

The following specimen will illustrate the application of each of the foregoing particulars.

SUBJECT.—*Part of a paper by Addison, in the Spectator.*

“ Having already shown how the fancy is affected by the works of nature, and afterwards considered in general both the works of nature and of art, how they mutually assist and complete each other in forming such scenes and prospects as are most apt to delight the mind of the beholder ; I shall in this paper throw together some reflections on that particular art which has a more immediate tendency than any other to produce those primary pleasures of the imagination which have hitherto been the subject of this discourse.”

I. ANALYSIS.

I. *Parsing*, etymological and syntactical, in the common form, but selected so as to illustrate the distinguishing points of English idiom.

II. *Punctuation*. A comma occurs after the word “ nature,” (line 2d,) according to rule 1st. (See page 29.)

The rules for the remaining pauses should be given in the same manner ; the pupil reciting, in every instance, the rule to which he refers.

III. *Transposition*. For a specimen of this exercise take the clause, “ I shall in this paper throw together

some reflections on that particular art," (beginning at page 56, line 11.)

The phrases in this clause may be transposed in either of the following ways : 1. In this paper I shall throw together, &c. 2. I shall throw together in this paper, &c.

IV. *Synonymes.* The synonymes to the verb *show*, (the compound perfect participle of which occurs in page 56, line 7,) are, display, exhibit, manifest, prove, evince, elucidate, point out, discover, betray, disclose, reveal, bring to light, unveil, unfold, develop. To show, when it signifies (as it does in the present instance,) *to make known*, has the following synonymes : express, intimate, state, announce, tell, relate, narrate, acquaint, inform, teach, instruct, declare, publish, proclaim, promulgate.

Distinctions and applications of the Synonymes.

To display signifies to show *openly* ; thus, " He displayed his bounty, in a public entertainment provided for the poor." *To exhibit* signifies to show *conspicuously* ; thus, " The criminal was exhibited to the public gaze." *To manifest* signifies to show *so as to produce conviction* ; as " He manifested a good disposition." *To prove* and *to evince* signify to show *by reasoning* what, in part, at least, was previously *doubted* or called in question ; thus, " The preacher proved or evinced the authenticity of the Scriptures." *To elucidate* signifies to show *distinctly*, by reasoning, what previously was partly *understood* or admitted ;

as, "The preacher elucidated several texts." *To point out* signifies to show *decidedly* and *emphatically*; as, "That single circumstance pointed out the individual." *To discover* and *to betray*, when synonymous with the verb to show, signify to show *unintentionally*: as, "His conduct discovered, or betrayed, great meanness." *To disclose*, *to reveal*, *to bring to light*, *to unveil*, *to unfold*, *to develope*,—all signify to show what was previously *concealed*; thus, "To disclose, reveal, bring to light, unveil, unfold, or develope a secret transaction."—*To unfold* and *to develope* also signify to show several points *in succession*; as, "He unfolded the secret history of his life." "He develope every step of the proceedings."

To pursue the remaining synonyms in the same manner, would occupy too much space, and would perhaps be superfluous, as a number sufficient to serve the purpose of illustration has been already discussed.

As many synonyms as are prescribed, should be distinguished and applied as above. With young students, this exercise must be restricted to the simpler synonyms. The synonymous terms may, at first, be furnished from the dictionary; and if the dictionary is an abridged one, reference may be made to the definitions of those words which are given as the definitions of the primary word. Students who are more advanced, will find an exercise on the following plan, very conducive to clear and correct expression.

Let two of the synonymes which are most nearly allied, be defined, distinguished, and illustrated, as in the subjoined example :

COURAGE ; FORTITUDE.

Definition. Courage,—*Active* vigour of mind in encountering opposition. Fortitude,—*Passive* vigor of mind in withstanding opposition.

Distinction—founded on the difference between *action* and *passion*.

Illustration. A person manifests *courage*, when he is not afraid to encounter difficulties ; and he manifests *fortitude*, when he has firmness to withstand the pressure of difficulties in which he is involved.

V. *Variety of expression.* The first clause of the piece may be varied in the following ways : 1. For the passive verb “is affected,” substitute the active voice, and the clause will run thus :—Having already shown how the works of nature affect the fancy. 2. Throw the clause into the form of the case absolute :—The manner in which the fancy is affected by the works of nature, having been already shown. 3. Expand the phraseology :—Having, in some of my former essays, attempted to delineate the manner in which the fancy receives its impressions from the works of nature. 4. Use a more condensed form of expression :—Having traced the emotions excited by the works of nature.

The phraseology of the above-mentioned clause may be varied in several other ways ; but the specimen given may suffice to illustrate the nature and object of the exercise prescribed.

VI. *Figures of Speech.* None occur in this piece. When a figure is found, the source from which it is drawn, should be pointed out, the relation of the figurative to the plain idea should be shown, and the figure itself should be named, after the following manner :

“That minister was the pillar of the state.”

The word *pillar* is a figure.

The figure is drawn from *architecture*.

As, in architecture, a pillar *supports* an edifice ; so, in politics, a minister of a vigorous and firm mind *supports* the state. The relation, therefore, of the figurative to the plain idea is *support*.

The figure is *metaphor*.

VII. *The subject, the scope or design, the topics or heads principal and subordinate, the method or manner in which the topics are arranged.* *The subject* is the introduction to an essay on the art of architecture. *The scope* is a simple announcement of the subject of the essay to which this introduction is prefixed. *The topics* are, I. A brief recapitulation of former topics containing, 1. The emotions excited by the works of nature : 2. The assistance which the works of nature and of art receive from each other, in the impressions which they make on the human mind. II. An announcement of the subject of the essay which follows this introduction. Subordinate topic :—the connection between the subject of the present essay, and subjects formerly discussed. *Method.*—The arrangement of the topics in the recapitulation, is according to the order of *time* : thus, the first topic of this in-

troductio was that which occurred first in the other essays on the same subject; and the second, that which occurred next in those essays. The transition from the one principal topic to the other is also according to *time*; the former relating to the past, and the latter to the present. The order of the topics in the latter part of the sentence, is that of *cause* and *effect*: 1. The art of architecture, the cause of certain emotions; and 2. These emotions, the effect of the art of architecture.

VIII. *Classification of the piece.* This sentence is part of an essay belonging to the *didactic* class of writings.

II. CRITICISM.

1. ERRORS in *syntax* — none.

Punctuation. The adverbial phrase, "in general," (page 56, line 8,) should have been detached, by commas, from the other words in the sentence. See rule 23d, on the comma. The phrase, "in this paper," (page 56, line 12,) is liable to the same correction.

Choice of words. The phrase, "throw together," (page 56, line 12,) seems somewhat harsh. The subject, being one of the departments of taste, required a neater form of expression. The phrase used by the author, does not comport with that beauty of thought and language, which we naturally consider as appropriate to such a subject. The word *arrange* would perhaps have better expressed the author's idea.

Structure. See Murray's Exercises for a correction of this sentence in regard to Clearness. The word

"both" (page 56, line 9,) is superfluous, and contrary to rule 1st, on the Strength of a sentence. As the words "each other" (page 56, line 10,) follow the verb "complete," the word "mutually" is unnecessary, and forms an instance of that species of redundancy, which is called tautology. This instance violates the same rule as the preceding. The word "prospects," (page 56, line 11,) is another instance of tautology; for the preceding word, "scenes" signifies exactly the same thing. An instance of very awkward structure occurs in the second and third clauses:—"and afterwards considered in general both the works of nature and of art—how they mutually assist and complete each other." The word "they" ought to be expunged; and the word "how" should be placed before the word "in". The words "both" and "mutually" being, according to former corrections, left out, the clauses would run thus:—*and afterwards considered, in general, how, in forming such scenes as are most apt to delight the mind of the beholder, the works of nature and of art assist and complete each other.*

Defects in *style*. The phrase "throw together", which has been objected to under the Choice of Words, is the only instance in which the style seems to fall below its proper level, and sink into the *harsh* manner.

In the *eloquence* and *ideas* of this piece there is nothing defective.

2. *General character* of the choice of words, of the structure, style, eloquence, ideas.—The *expressions* are generally selected so as not to violate the rules of

Purity and Precision, and, (one instance excepted,) contain nothing inconsistent with Propriety. The *structure* of this sentence is not characterised by Clearness, Unity, or Strength. The *style* possesses Simplicity. The *eloquence* approaches to Perspicuity. The *ideas* are distinguished by Vivacity, and a degree of Beauty.

3. *The peculiarities of the author.* This writer seems to be distinguished by the Simplicity and the Plainness of his Style.

4. *Beauties of thought and expression.* The shortness of the piece selected, does not admit of any conspicuous beauty being pointed out. When a passage is designated as beautiful, the allusion on which the beauty of thought or expression is founded, should be traced to its object in nature or in art; and the particular principle of taste, to which it is addressed, should be mentioned.*

When analysis and criticism are performed on a poetical piece, the department of poetry, to which it belongs, ought to be specified; and the verses should be scanned according to the rules of prosody.

In particularising the benefit of analysis it is unnecessary to enter on parsing, punctuation, and classification. The exercises in transposition, synonymes,

* A longer extract for a subject, might have given a more imposing effect to some of the exercises which have been exemplified; but brevity, as far as consistent with a sufficient illustration of the plan, being a principal object, a short piece seemed preferable.

and variety of expression, are the best means of acquiring a ready command of language, and an easy harmonious style. The practice of tracing the figures of speech, is adapted to produce a correct and happy use of figurative language,—a department of writing in which beginners are so liable to err. The statement of the subject, scope, topics, and method, of a composition, has also a great tendency to improve the mind of the pupil. It impresses the leading ideas more deeply on his memory ; it is a useful exercise of the understanding, and habituates him to clear and vigorous thinking. By suggesting the invention of topics, and the methodising of a subject, it supplies him with a fund of materials for composition, and strengthens and increases the resources of his own mind.

Minute and careful criticism is the most effectual of all aids to the formation of a good style. Besides guarding the learner against inaccuracies, it habituates him to acuteness of thought, quick observation, and close attention, which are all indispensably requisite to clear and forcible expression.

Analysis enables the student to reduce a piece of writing to its component parts, and thus to become acquainted with the nature and the use of each, and prepares him to arrange and combine, with effect, the corresponding parts of his own subsequent labors. Criticism guides him in forming his judgement of the individual correctness of every part, and of its adaptation to the whole ; and by pointing him alternately

to the errors and to the excellencies of others, it aids him in correcting and refining his own productions.

The instructions and exercises on the foregoing points, gradually ascend from what is simple and easy, to what is complex and difficult. The arrangement is designed to be such as will make every stage of the pupil's progress intelligible and interesting, and insensibly prepare his mind for the business of composing. These exercises are also suggested as a useful and pleasing relaxation from severer study, to those who have left the business of an elementary course, and have commenced the higher departments of literature.

PART III.

COMPOSITION.

PLAN OF THE EXERCISES.

1st. Class, *Narrative*.—2d. *Descriptive*.—3d. *Didactic*.

THIS arrangement is preferred, because it leads the pupil on by degrees, from what is more easily understood and practised, to what is more difficult.

I. COURSE.

I. CLASS.—NARRATIVE PIECES.

Let the pupil take an historical work, and, at the place selected by the teacher, read the first sentence once or twice, according to its length, till the idea it contains is fixed in his memory. Having shut the book, let him revolve the idea in his mind, clothe it in his own words, and commit it to paper. He may proceed in the same way with as many sentences as are thought sufficient for an exercise. The practice of criticism, as laid down in Part II. and of that branch, especially, which regards the peculiarities of an author, will prevent the pupil from inadvertently imitating the style of the work which he reads; and the

attention of the teacher will prevent any expressions being purposely borrowed. A course of narrative writing may be completed in from twelve to twenty exercises; the number being limited or extended, according to the capacity of the pupil.*

In the first exercises, many ill-chosen expressions will necessarily occur; since nothing but practice and skill, can insure perfect propriety of language. The pupil's first attempts in this course, ought, indeed, to be regarded as extended exercises in variety of expression, rather than as regular compositions. The teacher, however, should embrace the opportunity, which any impropriety affords, of endeavouring to impart greater accuracy to the mind and the language of the pupil. Every error ought to be carefully and distinctly shown, and minutely discussed: and the pupil should be required to recite the rule of Syntax, Punctuation, Structure, or Style, which, in any instance, has been violated. Pupils may afterwards be permitted to criticise one another's compositions, submitting the corrections to a review by the teacher.

The following subjects for exercises have been set down, with the view of saving time and trouble to the teacher, and of enabling the pupil to proceed, unencumbered by a variety of references to different books.

* The second and third classes are to be written on the same plan as the first.

EXTRACTS FOR COMPOSITIONS.**1. *Origin of the arts and sciences.***

THE useful arts are the offspring of necessity: the sciences are the fruit of ease and leisure. The construction of huts, of weapons of war and of hunting, are the earliest arts. Agriculture is not practised till a tribe becomes stationary, and property is defined and secured.

The sciences arise in a cultivated society, where individuals enjoy that leisure which invites to study and speculation. The priests, maintained in that condition by the monarch, were the earliest cultivators of science. The science of the Egyptians was confined to their priests. Astronomy, which is among the earliest of the sciences, owed its origin probably to superstition. Medicine was also among the early sciences. All rude nations have a pharmacy of their own, equal, in general, to their wants. It is not until luxury has created new and more complex diseases, that a profounder knowledge of medicine and of the animal economy, is required.

2. *Origin of idolatrous worship.*

BEFORE conceiving the idea of a Being utterly imperceptible to his senses, a savage would naturally seek that Being in the most striking objects of sense, to which he owed his most apparent benefits. The

sun, extending his beneficial influence over all nature, was therefore among the earliest objects of worship. The other celestial bodies naturally attracted their share of veneration. Fire was also worshiped as a symbol of the sun.

Idolatry owes many of its peculiarities to the symbolical mode of writing, which prevailed among the ancient nations. Animals, which, at first, were regarded as symbols of divine attributes, were afterwards confounded with the gods themselves. The same god, represented by different animals, was supposed to have changed himself into different forms. The deification of heroes arose from a belief in the soul's immortality, accompanied by feelings of gratitude and veneration for men whose lives were eminently useful.

3. State of the arts and sciences among the Egyptians.

THE Egyptians preceded most of the ancient nations in the knowledge of the useful arts, and in the cultivation of the sciences. Architecture, among them, was early brought to great perfection. Their pyramids and obelisks have, owing to the mildness of the climate, suffered little injury from time. The whole country abounds with the remains of ancient magnificence. Thebes, in Upper Egypt, was one of the most splendid cities in the world.

The pyramids are supposed to have been erected about 900 years B. C. They were probably the

sepulchral monuments of the sovereigns. The Egyptians did not believe that death separated the soul from the body ; and hence their extreme care to preserve the body entire by embalming, concealing it in caves and catacombs, and guarding it by such stupendous structures.

The remains of art in Egypt, though venerable for their great antiquity, are extremely deficient in beauty and elegance. The Egyptians possessed considerable knowledge of geometry, mechanics, and astronomy. In painting and sculpture, their proficiency seems to have been but slender.

4. *The government and laws of Egypt.*

THE government of Egypt was an hereditary monarchy. The powers of the monarch were regulated by constitutional laws ; yet, in many respects, his authority was extremely despotical. The functions of the sovereign were partly civil and partly religious. The king had the chief regulation of all that regarded the worship of the gods ; and the priests, considered as his deputies, filled all the offices of state. The latter were both the legislators and the civil judges : they imposed and levied the taxes, and regulated weights and measures. The great national tribunal was composed of thirty judges, chosen from the three principal departments of the empire. The administration of justice was defrayed by the sovereign, and, as parties were their own advocates, was no burden

on the people. The penal laws of Egypt were uncommonly severe. Funeral rites were not conferred, till after a scrutiny into the life of the deceased, and a judicial decree approving his character. The characters even of the sovereigns were subject to this inquiry.

5. Reflections on the rudest eras of Grecian history.

GREECE presents to the eye a large irregular peninsula, intersected by many chains of mountains, separating its different districts, and opposing natural impediments to general intercourse, and, therefore, to rapid civilization. The extreme barbarity of the Pelasgi, who are said to have been cannibals, and to have been ignorant of the use of fire, has its parallel in modern barbarous nations. There were many circumstances that retarded the progress of the Greeks to refinement. The introduction of a national religion was best fitted to remove these obstacles. Receiving this new system of theology from strangers, and entertaining, at first, very confused ideas of it, they would naturally blend its doctrines and worship with the notions of religion, which they formerly possessed; and hence we observe only partial coincidences of the Grecian with the Egyptian and Phœnician mythologies.

A predominant characteristic of the Greeks, in the early stages of their history, was superstition. To these ages, and to this character, we refer the origin

of the Grecian oracles, and the institution of the public games in honour of the gods.—The desire of penetrating into futurity, and the superstition common to rude nations, gave rise to the oracles of Delphi, Dodona, &c. The resort of strangers to these oracles on particular occasions, led to the celebration of a festival, and of public games.

6. *The nature and the effects of the legislative arrangements of Solon.*

SOLON, an illustrious Athenian, of the race of Codrus, attained the dignity of Archon 564 B. C., and was entrusted with the care of framing for his country a new form of government, and a new system of laws. He was a man possessed of extensive knowledge, but wanting in that intrepidity of mind, which is necessary to the character of a great statesman. His disposition was too mild, and it not unfrequently betrayed him into temporising conduct. We find, accordingly, that, without attempting to reform the manners of his countrymen, he accommodated his system to their prevailing habits and passions.

The people claimed the sovereign power; and they received it. The rich demanded offices and dignities: the system of Solon accommodated them to the utmost of their wishes. He divided the citizens into four classes, according to the measure of their wealth. To the first three, containing the richer citizens, belonged all the offices of the commonwealth. The fourth, the

poorer class, more numerous than all the other three, had an equal right of suffrage with them, in the public assembly, where all laws were framed, and measures of state decreed. Consequently, the weight of the latter decided every question.

The popular assemblies received, indeed, a check from the authority of the senate and the areopagus. But, as the ultimate right of decision lay with the people, it was always in the power of ambitious demagogues to sway the public measures to the worst of purposes. Continual factions divided the people; and corruption pervaded every department of the state. The public measures were often equally absurd as profligate; and Athens not unfrequently saw her best patriots, the wisest and most virtuous of her citizens, shamefully sacrificed to the most depraved and most abandoned.

7. Government and manners of the ancient Persians.

The government of Persia was an absolute monarchy. The will of the sovereign was subject to no control; and his person was revered as sacred. The education, however, which was bestowed by those monarchs on their children, was calculated to inspire every valuable quality of a sovereign. Indeed, the ancient Persians, in general, bestowed the utmost attention on the education of youth. Children were at the age of five years, committed to the care of the Magi, for the improvement of their minds and morals.

They were trained, at the same time, to every manly exercise. The sacred books of the *Zendavesta* promised to every worthy parent the imputed merit and reward of all the good actions of his children.

Luxurious as they were in after times, the Persians were, in their early history, distinguished for temperance, bravery, and virtuous simplicity of manners. They were all trained to the use of arms, and displayed great intrepidity in war. The custom of women following their armies into the field, a custom which has been erroneously attributed to effeminacy, was, in fact, a remnant of barbarous manners.

The kingdom of Persia was divided into several provinces, each under a governor or satrap, who was accountable to the sovereign for the whole of his conduct. The prince, at stated times, visited his provinces in person, correcting all abuses, easing the burdens of the oppressed, and encouraging agriculture and the practice of the useful arts.

8. *The invasion of Greece by Darius.*

THE ambition of Darius, the son of Hystaspes, heightened by the passion of revenge, gave rise to the project of that monarch for the invasion of Greece. The Athenians had aided the people of Ionia in an attempt to throw off the yoke of Persia, and had burned and ravaged Sardis, the capital of Lydia. Darius speedily reduced the Ionians to submission, and then turned his arms against the Greeks, their allies; the exile Hippias eagerly prompting the expedition.

After an insolent demand of submission, which the Greeks scornfully refused, Darius began a hostile attack, both by sea and land. The first Persian fleet was lost in doubling the promontory of Athos; a second, of six hundred sail, ravaged the Grecian islands; while an immense army, landing in Eubœa, poured down on Attica. The Athenians met the Persian forces on the plain of Marathon, and, headed by Miltiades, defeated them with prodigious slaughter. The loss of the Persians, in this battle, was 6300, that of the Athenians, 190.

The merit of Miltiades, so signally displayed in this great battle, was repaid by his country with the most shocking ingratitude. Accused of treason, for an unsuccessful attack on the isle of Paros, his sentence of death was commuted into a fine of fifty talents,—a sum which he was unable to pay. Being, on this account, thrown into prison, he there died of the wounds which he had received in the attack on Paros.

9. *The invasion of Greece by Xerxes.*

On the death of Darius, his son Xerxes succeeded to the throne of Persia. This prince proved himself the heir of his father's ambition, but not of his virtues and abilities. He armed, as is said, five millions of men, for the conquest of Greece, twelve hundred ships of war, and three thousand ships of burden. Landing in Thessaly, he proceeded by rapid marches

to Thermopyle, a narrow defile on the *Sinus Maliacus*. The Athenians and Spartans, aided only by the Thespians, Plateans, and Eginetes, determined to withstand the invader. Leonidas, king of Sparta, was chosen to defend this important pass, with six thousand men. Xerxes, after a weak attempt to corrupt him, imperiously summoned him to lay down his arms. "Let him come," said Leonidas, "and take them." For two days, the Persians strove, in vain, to force their way, and were frequently repulsed with great slaughter. An unguarded track being at length discovered, the defence of the path became fruitless. Leonidas, foreseeing certain destruction, commanded all, but three hundred of his countrymen, to retire. His motive was to give the Persians a just idea of the spirit of that foe whom they had to encounter. He and his brave Spartans were cut off to a man. A monument, erected on the spot, bore this noble inscription, written by Simonides: "O stranger, tell it at Lacedemon, that we died here in obedience to her laws."

10. *Philip of Macedon.*

THIS prince ascended the throne of Macedonia by popular choice, in violation of the natural rights of the nearer heirs to the crown; and he secured his power by the success of his arms against the Illyrians, Peonians, and Athenians, who had espoused the interest of his competitors. Uniting to great military talents

the most consummate artifice and address, he had his pensionaries in all the states of Greece, who directed to his advantage every public measure. The miserable policy of these states, which embroiled them in perpetual quarrels, co-operated with his designs. A sacrilegious attempt of the Phocians to plunder the temple of Delphi, excited the *sacred war*, in which almost all the republics took a part. Philip's aid being courted by the Thebans and Thessalians, he began hostilities by invading Phocis, the key to the territory of Attica.

Eschines the orator, bribed to the interest of the Macedonian monarch, attempted to quiet the alarms of the Athenians, by ascribing to Philip nothing but the design of punishing sacrilege, and vindicating the honour of Apollo. But Demosthenes, in the spirit of true patriotism, exposed the artful designs of the invader, and, with the most animated eloquence, roused his countrymen to a vigorous effort for the preservation of their liberties. The battle of Cheronea, fought 337 B. C., decided the fate of Greece, and subjected all the states to the dominion of the king of Macedon. But it was not his policy to treat them as a conquered people. They retained their separate and independent governments; while he controlled and directed all the national measures.

At a general council of the states, Philip was appointed commander in chief of the forces of the nation; and he laid before them his project for the

conquest of Persia, appointing each republic to furnish its proportion of subsidies. On the eve of this great enterprise, Philip was assassinated by Pausanias, a captain of his guards.

11. *Alexander the Great.*

ALEXANDER, the son of Philip, succeeded, at the age of twenty, to the throne of Macedon, and, after a few successful battles against the revolted states, to the command of Greece. Assembling at Corinth the deputies of the nation, he communicated to them his resolution of prosecuting the designs of his father for the conquest of Persia.

With an army of 30,000 foot, and 5000 horse, the sum of 70 talents, and provisions for a single month, he crossed the Hellespont, and, in traversing Phrygia, visited the tomb of Achilles. Darius Codomannus, resolving to crush, at once, this inconsiderate youth, met him on the banks of the Granicus with 100,000 foot, and 10,000 horse. The Greeks, preceded by their king, swam the river, and attacking the astonished Persians, put their whole army to flight, and left 20,000 dead on the field. Drawing from his first victory, a presage of continued success, Alexander now sent home his fleet, leaving to his army the sole alternative that they must subdue Asia, or perish. The Greeks, for a while, prosecuted their course without resistance, but were afterwards attacked by the Persians in a narrow valley of Cilicia, near the

the town of Issus. The Persian host amounted to 400,000; but their situation was such, that only a small part could come into action; and they were defeated with prodigious slaughter. The loss of the Persians in this battle, is said to have been 110,000: that of the Greeks, according to some historians, only 450.

The generosity of Alexander was displayed after the battle of Issus, in his attention to his noble prisoners, the mother, the wife, and the whole family of Darius. To the credit of Alexander, it must be owned, that humane feeling, though often overpowered and sometimes extinguished by his passions, was certainly a part of his natural character.

12. Subsequent victories, conduct, and death of Alexander.

AFTER the fall of Tyre, and the taking of Gaza, Alexander directed his course towards Egypt; and the whole country submitted without opposition. Returning from Egypt, he traversed Assyria, and was met at Arbela by Darius, with a force of 700,000 men. The Persian monarch had proffered peace, consenting to yield the whole country from the Euphrates to the Hellespont, and to give Alexander his daughter in marriage, with the immense sum of 10,000 talents. But these terms were haughtily rejected; and peace was offered on no other condition, than the unqualified submission of his enemy.

The Persians were defeated at Arbela, with the loss of 300,000 men. Darius fled from province to province. At length, betrayed by Bessus, one of his own satraps, he was cruelly murdered; and the Persian empire, which had subsisted for two hundred and six years from the time of Cyrus the great, submitted to the conqueror, 330 B. C.

Alexander now projected the conquest of India, firmly persuaded that the gods had decreed him the sovereignty of the whole habitable globe. He penetrated to the Ganges, and would have proceeded to the eastern ocean, if the spirit of his army had kept pace with his ambition. But his troops, seeing no end to their toils, refused to proceed. He returned to the Indus, whence, sending his fleet under Nearchus to the Persian gulf, he marched his army across the desert to Persepolis.

Indignant that he had found a limit to his conquests, he abandoned himself to every excess of luxury and debauchery. The arrogance of his nature, and the ardor of his passions, heightened by continual intemperance, broke out into the most outrageous excesses of cruelty, for which, in the few intervals of sober reflection, his ingenuous mind suffered the keenest remorse. From Persepolis he returned to Babylon, and there died in a fit of debauch, in the thirty-third year of his age, and the thirteenth of his reign.

13. *Political reflections on ancient Greece.*

THE oppression which the states of Greece suffered under their ancient despots, was a most justifiable motive for their establishing a new form of government, which promised them a greater political freedom. It is believed too, that these new forms of government were formed by virtuous legislators, in the true spirit of patriotism. But as to the real merits of these political fabrics, it is certain that they were very far from corresponding in practice with what was expected from them in theory. We seek in vain, either in the history of Athens or of Lacedæmon, for the beautiful idea of a well ordered commonwealth. The revolutions of government, which they were ever experiencing, the factions with which they were constantly embroiled, plainly demonstrate that there was a radical defect in the structure of their political machine, which precluded the possibility of regular motion. The condition of the people, under such forms of government, partook more of servitude and oppression, than that of the subjects of the most despotic monarchs. In all the states of Greece, the slaves formed the actual majority of the inhabitants. To this class of the people the free citizens were rigorous bond-masters. As freemen were liable to bondage when they had contracted debts which they were unable to pay, many citizens of this class were also ranked among the unhappy victims of tyrannical control. Nor were the richer classes in the actual

enjoyment of independence. They were perpetually divided into factions, which servilely ranked themselves under the banners of the contending chiefs of the republic. These parties were kept together solely by corruption. The whole system was servile and debasing in its tendency : it left nothing independent in the condition of individuals, and nothing ennobling to human nature in the character of public and political life.

14. *The Socratic and Cynic schools of philosophy.*

THE reasonings of Socrates were chiefly directed against the sophists. The logic of these philosophers was displayed in a set of general arguments, applicable to all manner of questions ; so that they could, with an appearance of plausibility, maintain either side of any proposition. Socrates always brought his antagonist to particulars, beginning with a simple and undeniable position, which being granted, another equally undeniable followed ; till the disputant was gradually conducted, by his own concessions, to that side of the question on which lay the truth. His rivals lost all credit as philosophers ; although they still had influence to procure the destruction of the man who had exposed them. The doctrines of Socrates have been handed down to us by Plato and Xenophon ; and from these writers we learn that he taught the belief of a First Cause, whose beneficence is equal to his power, and who is the Creator and Ruler of the uni-

verse. The moral agency of man, the immortality of the soul, and a future state of reward and punishment, were also inculcated by this enlightened philosopher. He exploded the polytheistic superstitions of his country, and thence became the victim of an accusation of impiety.

The morality of Socrates, though successfully cultivated by some, was pushed to extravagance by the Cynics. Virtue, in their opinion, consisted in renouncing all the conveniences of life. They clothed themselves in rags, slept and ate in the deserts, or wandered about the country with no other equipment than a stick and a wallet. They condemned all knowledge as useless. They associated impudence with ignorance, and indulged in scurrility and invective without restraint.

15. *The Academic and Peripatetic sects.*

THE founder of the academic sect was Plato. The doctrines of this philosopher have had a most extensive empire over the minds of men. This circumstance is, in part, owing to their intrinsic merit, and, in part, to the eloquence with which they have been propounded. Plato had the most sublime ideas of the Divinity and his attributes. He taught that the human soul was a portion of the Divinity; and that this alliance with the eternal mind, might be improved in to actual intercourse with the Supreme Being, by abstracting the soul from all the corruptions which it derives from the body: a doctrine highly flattering to

the pride of man, and generating that mystical enthusiasm which has a most powerful empire over a warm imagination.

The founder of the Peripatetic sect was Aristotle, the tutor of Alexander the great. He established his school in the Lyceum at Athens, and there inculcated those doctrines, which have found so many zealous partisans, and so many rancorous opponents. His metaphysics, from the sententious brevity of his expression, are extremely obscure, and they have given rise to numberless commentaries. His physical works are the result of extensive observation, and of deep acquaintance with nature; and his critical writings, as his Poetics and his Art of Rhetoric, display both taste and judgement. The peculiar passion of Aristotle was that of classifying, arranging, and combining the objects of his knowledge; so as to reduce all to a few principles: a propensity very dangerous in philosophy, and repressive to improvement in science.

16. *The Stoics and the Epicureans.*

THE stoics believed that man's chief happiness consisted in tranquillity of mind. They endeavored, therefore, to raise themselves above all the passions and feelings of humanity. They believed all nature, and God himself, the soul of the universe, to be regulated by fixed and immutable laws. The human soul being a portion of the Divinity, man cannot complain of being actuated by that necessity which actuates God himself. His pains and pleasures are determin-

ed by the laws which determine his existence. Virtue consists in accommodating the mind to the immutable laws of nature: vice, in opposing these laws. Vice, therefore, is folly; and virtue, the only true wisdom.

Epicurus taught that man's supreme happiness consists in pleasure. He limited the term, so as to make it mean only the practice of virtue. But, if pleasure is allowed to be the means of happiness, every man will draw it from those sources which he finds can best supply it. It might have been the pleasure of Epicurus to be chaste and temperate. We are told that it was so. But others find their pleasure in intemperance and luxury; and such was the taste of his principal followers. Epicurus held that the Deity was indifferent to all the actions of men. His followers, therefore, had no other counselor than their own conscience, and no other guide than the instinctive desire of their own happiness.

II. CLASS.—DESCRIPTIVE PIECES.

1. *The form of the Mole adapted to its mode of life.*

THE mutual relation of parts, arising from a subserviency to a common purpose, is very observable in the mole. The strong, short legs of this animal, the palmated feet, armed with sharp nails, the pig-like nose, the teeth, the velvet coat, the small external ear, the sagacious smell, the sunk, protected eye,—all conduce to the utilities or to the safety of its under-ground

life. The form of its feet fixes the character of the animal. Its feet are so many shovels: they determine its action to that of rooting in the ground; and every thing in its body agrees with this destination. The cylindrical figure of the mole, as well as the compactness of its form, arising from the terseness of its limbs, proportionally lessens its labor; because, in proportion to its bulk, it requires but a small quantity of earth to be removed for its progress. It has nearly the same structure of the face and jaws, and the same offices for them, as the hog. The nose is sharp, slender, tendinous, strong; with a pair of nerves going down to the end of it. The plush covering, which, by the smoothness, closeness, and polish of the short piles that compose it, rejects the adhesion of almost every species of earth, defends the animal from cold and wet, and from the impediment which it would experience by the mould sticking to its body. From soils of all kinds, the little pioneer comes forth bright and clean. Inhabiting ~~the~~, it is of all animals the neatest.

But what is most to be admired in the mole, is its eyes. This animal occasionally visiting the surface, and wanting, for its safety and direction to be informed when it does so, or when it approaches the surface, a perception of light was necessary. I do not know that the clearness of sight depends at all upon the size of the organ. What is gained by the largeness or prominence of the globe of the eye, is width in the field of vision. Such a capacity would be of no

use to an animal which was to seek its food in the dark. The mole did not want to look about it; nor would a large, advanced eye have been easily defended from the annoyance to which the life of the animal must constantly expose it. How, indeed, was the mole, working its way under ground, to guard its eyes at all? To meet this difficulty, the eyes are made scarcely larger than the head of a corking pin; and these minute globules are sunk so deeply in the skull, and lye so sheltered in the velvet of its covering, as that any contraction of what may be called the eye brows, not only closes up the apertures which lead to the eyes, but presents, as it were, a cushion to any sharp or protruding substance which might push against them. This aperture, even in its ordinary state, is, like a pin-hole in a piece of velvet, scarcely pervious to loose particles of earth.

2. The form of insects adapted to their mode of life.

IN insects, more than in any other animals, especially when we take in the multitude of species, which the microscope discovers, we are struck with the variety of nature. There are said to be six thousand species of flies; and seven hundred and sixty of butterflies; each different from all the rest. St. Pierre tells us from his own observation, that in the course of three weeks, thirty-seven species of winged insects, with distinctions well expressed, visited a single strawberry-plant. Ray observed, within the compass of a mile or two from his own house, two hundred

kinds of butterflies, nocturnal and diurnal. He likewise asserts, but, I think, without any grounds of exact computation, that the number of species of insects, reckoning all sorts of them, may not fall short of ten thousand. Yet in this vast variety of animal forms, we cannot but take notice of the different methods, or rather the studiously diversified methods, by which one and the same purpose is attained. In the article of breathing, for example, which was to be provided for in one way or other, besides the ordinary varieties of lungs, gills, and breathing-holes, (for insects, in general, respire not by the mouth, but through holes on the sides) the *nymphæ* of gnats have an apparatus by which they raise their backs to the top of the water, and so take breath. The *hydrocanthari* do the same thing by thrusting their tails out of the water. The maggot of the *eruca labra* has a long tail, one part sheathed within another, (but which it can draw out at pleasure,) with a starry tuft at the end, by which tuft, when expanded upon the surface, the insect both supports itself in the water, and draws in the air which it requires. In the article of natural clothing, we have the skins of animals invested with scales, hair, feathers, mucus, froth, or the skin itself turned into a shell, or crust. In the no less necessary articles of offence and defence, we have teeth, talons, beaks, horns, stings, prickles, with (a most singular expedient for the same purpose,) the power of giving the electric shock; and, as is credibly related of some animals, of driving away their pursuers by

an intolerable *fetor*, or of blackening the water through which they are pursued.

3. *Animal Happiness.*

THE air, the earth, the water, teem with delighted existence. In a spring noon or a summer evening, on which side soever I turn my eyes, myriads of happy beings crowd upon my view. "The insect youth are on the wing." Swarms of new-born flies are trying their pinions in the air. Their sportive motions, their wanton mazes, their gratuitous activity, their continual change of place without use or purpose, testify their joy, and the exultation which they feel in their lately discovered faculties. A bee amongst the flowers in spring, is one of the most cheerful objects that can be looked upon. Its life appears to be all enjoyment: it is always busy, and always pleased; yet it is only a specimen of insect life, with which, by reason of the animal being half domesticated, we happen to be better acquainted than we are with others. The whole winged insect tribe, it is probable, are equally intent upon their proper employments, and, under every variety of constitution, gratified, and, perhaps, equally gratified, by the offices which the Author of their nature has assigned them. But the atmosphere is not the only scene of enjoyment for the insect race. Plants are covered with *aphides* greedily sucking their juices, and constantly, as it would seem, in the act of sucking. It cannot be doubted that this is a state of gratification. What

else should fix them so close to the operation, and so long? Other species are running about with an alacrity which carries in it every mark of pleasure. Large patches of ground are sometimes half covered with these brisk and sprightly creatures. When we look to what the waters produce, shoals of the fry of fish frequent the margins of rivers, of lakes, and of the sea itself. The attitudes, the vivacity, the leaps, and sportive movements of these creatures all conduce to show a happy excess of spirits.

4. *On the surface of the Earth.*

WHEN we take a curious survey of the surface of our globe, a thousand objects offer themselves, which, though long known, still excite curiosity. The most obvious beauty that strikes the eye, is the verdant covering of the earth. This appearance of the surface is formed by a happy mixture of herbs and trees of various magnitudes, and diversified tints of colour. It has been often remarked, that no colour refreshes the eye so much as green; and it may be added, in proof of the assertion, that the inhabitants of those places where the fields are continually white with snow, generally become blind long before the inhabitants of more temperate regions.

The advantage which arises from the verdure of the fields, is not a little improved by their agreeable inequalities. There are scarcely two natural landscapes which offer prospects entirely resembling each other; their risings and depressions, their hills and

valleys; are never entirely the same, but always offer something new, to entertain and enliven the imagination.

To increase the beauties of the face of nature, the landscape is greatly improved by springs and lakes, and intersected by rivulets. These lend a brightness to the prospect, give motion and coolness to the air, and furnish the means of subsistence to animated nature.

Such objects have a tranquilising effect on the mind; but there are others of a more awful and magnificent kind: the mountains, rising above the clouds, and topt with snow; the river, pouring down their sides, increasing as it runs, and, at last, losing itself in the ocean; the ocean, spreading its immense sheet of waters over more than half the globe, swelling and subsiding at well-known intervals, and forming a communication between the most distant parts of the earth.

Leaving these objects, we are presented with the greater irregularities of nature, the mountain, the precipice, the cavern, the cataract, and the whirlpool.

5. Objects found under the surface of the Earth.

IN descending to the objects immediately below the surface of the earth, we find wonders no less surprising. For the most part, the earth lies in regular beds, or layers of substances; every bed growing thicker in proportion as it lies deeper, and its contents become more dense and compact.

We shall find, in almost all our subterranean researches, an amazing number of shells, that once belonged to aquatic animals. Here and there, at a distance from the sea, are beds of oyster shells several yards thick, and many miles in extent.

On examining the earth, where it has been opened to any depth, the substance which is commonly found at the surface, is that light coat of blackish mould, which, by some, is called garden-earth. This kind of soil has probably been formed from the decay of vegetable and animal substances; and it forms a storehouse, from which animal and vegetable natures are renewed. The blessings of life are thus continued in unceasing circulation. It is this portion of the earth, that supplies man with all the true riches which he enjoys. Gold and jewels he may bring up from greater depths; but these articles are merely the toys of a capricious being,—things on which he has placed an imaginary value.

The earth, like a kind mother, says Pliny, receives us at our birth, and sustains us when born. It is this alone of all the elements around us, that is never found the enemy of man. The body of waters deluges him with rains, oppresses him with hail, and drowns him with inundations; the air rushes in storms, prepares the tempest, or lights up the volcano; but the earth, gentle and indulgent, ever subservient to the wants and the comfort of man, spreads his walks with flowers, and his table with plenty; and returns, with interest, every good committed to her care.

6. *Mountains.*

IN those countries which consist of plains, the smallest elevations are apt to excite wonder. In Holland, which is entirely flat, there is shown, near the sea-side, a little ridge of hills, which, Boerhaave used to tell his pupils, were mountains of no small consideration. What would have been the sensations of such an auditory, could they have been at once transported to the heights and precipices of the Alps or the Andes? People have no adequate idea, even in England, of a mountainous prospect. Their hills are generally sloping from the plain, and clothed to the very top with verdure. They can scarcely, therefore, lift their imaginations to those immense piles, whose tops, sharp and precipitate, rise above the clouds, and reach to heights that human curiosity has never been able to attain.

The traveler, as he ascends a mountain, finds that the air becomes colder, and the earth more barren. In the midst of his otherwise dreary ascent, he is often entertained with a little valley of surprising verdure, caused by the reflected heat of the sun, collected by the surrounding heights into a narrow spot. But it more frequently happens, that he sees only frightful precipices beneath, and lakes of amazing depths, whence rivers and springs derive their origin. Near the summit, vegetation can scarcely be observed : here and there, a few plants of the hardiest kind appear. The air is here intolerably cold ; the ground wears an

eternal covering of ice ; and snow seems constantly accumulating. On emerging from this scene, he ascends into a purer and serener region, where vegetation has entirely ceased ; where the precipices, composed entirely of rocks, rise perpendicularly above him ; while he views, beneath him, all the combat of the elements,—clouds at his feet, and lightning darting upward from their bosoms below. A thousand meteors which are never seen on the plains, now present themselves to his view : circular rainbows, mock suns, the shadow of the mountain, projected upon the body of the air, and the traveler's own image reflected, as in a looking-glass, upon the opposite clouds.

7. Ascent of the Andes.

AFTER having traveled upward for nine days, we began to find the whole country covered with frost. At length, after a journey of fifteen days, we arrived at a plain, on the extremity of which stands the city of Quito, the capitol of one of the most charming regions on earth. Here, in the middle of the torrid zone, the heat is not only very tolerable, but, in some places, the cold is painful. The inhabitants enjoy all the advantages of temperate weather and perpetual spring ; their fields being always covered with verdure, and enameled with flowers of the most brilliant colors. But although this beautiful region is higher than any other country in the world ; and although it took so many days of painful journey in the ascent ;

it is still overlooked by tremendous mountains, their sides covered with snow, and their tops flaming with volcanoes. These mountains seem piled one upon the other, and rise to a most astonishing height. The most remarkable mountains are the Cotopaxi, Chimborazo, and Pachincha. The first is more than three geographical miles above the surface of the sea: the rest are not much inferior. On the top of the last-mentioned, I suffered particular hardships, from the intenseness of the cold, and the violence of the storms. The sky around was, in general, involved in thick fogs, which, when they cleared away, and the clouds, by their gravity, moved nearer to the surface of the earth, appeared at a vast distance below, surrounding the lower part of the mountain, like a sea encompassing an island. When this appearance was seen, the tempests beneath were heard discharging themselves, with a horrid noise, on Quito and the surrounding country. Lightnings issued from the clouds; and the thunders rolled far below. Whilst the tempest was thus raging beneath me, the mountain-top, where I was placed, enjoyed a delightful serenity: the wind was abated; the sky was clear, and the rays of the sun moderated the severity of the cold.

8. *The Ocean.*

WHEN we look upon a map of the world, we find that the waters occupy more space than the land. Although the ocean is but one extensive sheet of

water, continued, without interruption, over every part of the globe; yet geographers have distinguished it by different names, as the Atlantic, the Northern, Southern, Pacific, and Indian oceans.

In this vast receptacle, almost all the rivers of the earth ultimately terminate; nor do so great supplies seem to increase its stores. It is neither apparently swollen by their tribute, nor diminished by their failure: it continues the same. What, indeed, is the quantity of water contained in all the lakes and rivers on the globe, when compared to this prodigious mass? We find, on attempting a rude estimate, that all the rivers in the world, flowing into the bed of the sea, with a continuance of their present stores, would take up, at least, 800 years in filling it to its present height.

In temperate climates, the sea is never frozen; but the polar regions are embarrassed with mountains of ice, which render them impassable: the tremendous floats of different magnitudes, sometimes rising more than a thousand feet above the surface of the water; sometimes diffused into plains of some hundred miles in extent. They are usually divided by fissures, one piece following another so closely, that a person may step from one to the other. Sometimes mountains are seen rising amidst these plains and presenting the appearance of a variegated landscape, with hills and valleys, houses, churches, and towers.

The mountain ice is often incorporated with earth, stones, and brushwood, washed from the shore. On the icy mass are sometimes found not only earth, but

nests with bird's eggs, even when the mountain has floated to the distance of several hundred miles from land. These mountains are usually seen in spring, or after a violent storm, when they drift out to sea, soon to be dashed in pieces by the violent and continual washing of the waves, or driven into the warmer regions of the south, to be melted away.

9. *Magnificence of the universe.*

THE universe may be considered as the palace in which the Deity resides, and this earth as one of its apartments. Those great outlines of nature, to which art cannot reach, and where our greatest efforts must have been ineffectual, God himself has finished with amazing grandeur and beauty. Our beneficent Father, considers these parts of nature as peculiarly his own, as parts which no creature could have skill or strength to amend, and has, therefore, made them incapable of alteration or improvement.

When, therefore, we survey nature under this impression, nothing can be more strikingly correct, more splendid, or more amazing. We then behold the Deity residing in the midst of a universe, which is animated and cheered by his presence. We behold an immense and shapeless mass of matter, formed by his power into worlds, and dispersed at intervals, to which even the imagination cannot travel. In this great theatre of his glory, a thousand suns like our own, appearing and vanishing at the divine command, animate their respective systems. Our own

grandeur and its riches. The sparkling points, with which it is studded, are so many suns, suspended by the Almighty, in the immensity of space, to shed a benign influence on worlds which roll around them.

The assemblage of these vast bodies is divided into different systems, the number of which probably surpasses the grains of sand which the sea casts on its shores.

Each system has, for its centre, a star or sun, which shines by its native light. Around this central luminary revolve several opaque globes, reflecting, with more or less brilliancy, the light which they borrow from it, and which renders them visible.

What an exalted, what an amazing conception does this view give us of the works of the Creator: thousands of thousands of suns, multiplied without end, and ranged all around us, at immense distances from each other, attended by ten thousand times ten thousand worlds, all in rapid motion; yet calm, regular, and harmonious in their movements, invariably keeping the path prescribed to them; and these worlds, doubtless, peopled with myriads of beings, formed for endless progression in perfection and felicity!

In the vast canopy, under which we seem to reside, there is scarcely any object more striking to the eye than the comets. These bodies, which, from their fallacious appearance, their fiery trains, the diversity of their directions, their sudden appearance and disappearance, have been considered as meteors, lighted

up in the air by an irritated power, are found to be a species of planetary bodies, whose long routes are now calculated by astronomers. Many of these bodies, at present, acknowledge the empire of our sun; though the orbits which they trace around him, are so extensive, that many ages are necessary for the completion of a revolution.

The diameter of the great orbit which our earth describes, is more than 190 millions of miles; yet this vast extent becomes a mere point, or vanishes into nothing, when the astronomer wishes to use it as a measure to ascertain the distance of the fixed stars. How great, then, is the real bulk of these luminaries, which are perceptible at so enormous a distance!

12. *Architecture.*

THE Greeks were the parents of that system of architecture, which is universally allowed to approach nearest to perfection. Their architecture consisted of three distinct orders: the Doric, the Ionic, and the Corinthian.

The Doric has a masculine grandeur, and a superior air of strength. It is therefore best adapted to works of great magnitude, and of a sublime character. Sublimity is essentially connected with chasteness and simplicity.

The Ionic order is light and elegant: it is also simple, for simplicity is an essential requisite in true beauty.

The Corinthian order marks an age of luxury and

magnificence, when pomp and splendor had become the predominant characteristics, but had not yet extinguished the taste for the sublime and the beautiful. It attempts, therefore, a union of all these characters, but satisfies not the chastened judgment, and pleases only a corrupted taste.

The Tuscan and the Composite orders are of Italian origin. The Etruscan architecture appears to have been nearly allied to the Grecian, but to have possessed an inferior degree of elegance. The Trajan column at Rome, is of this order; less remarkable for the symmetry of its proportions, than for the admirable sculpture with which it is decorated.

The Composite order is what its name implies: it shows that the Greeks had, in the three original orders, exhausted all the principles of grandeur and beauty; and that it was not possible to form a fourth, unless by combining the first three.

The Gothic architecture offers no contradiction to these observations. The effect which it produces, cannot be altogether accounted for by the rules of symmetry and harmony in the parts: it depends on those deep impressions of vastness and gloom, which it produces as a whole.

13. *The seven wonders of the world.*

THE following are the objects, which the ancients regarded as unrivaled productions of human art, and on which they conferred the high-sounding appellation of wonders of the world.

1. The colossus of Rhodes, a statue of Apollo, seventy cubits high ; striding across the mouth of the harbor ; so that a large ship, under sail, might pass between its legs. A man could not grasp its thumb with his two arms. After having stood a long time, it was overthrown by an earthquake.

2. The temple of Diana at Ephesus : a work of astonishing magnificence. It was supported by a hundred and twenty seven pillars, sixty feet high. Two hundred and twenty years were required to finish it. A man named Erostratus, with the mad desire of rendering his name immortal, destroyed this stupendous fabric, by setting it on fire.

3. The mausoleum, a most beautiful sepulchre of marble, built by Artemisia, queen of Caria, in honor of her deceased husband Mausolus.

4. A statue of Jupiter, formed of ivory and gold, and of prodigious size : this statue was executed by Phidias, and was placed in the temple of Jupiter, in the city of Olympia.

5. The walls of Babylon, built by Semiramis, the circumference of which was sixty miles ; and their breadth so great, that six chariots could drive upon them abreast.

6. The pyramids of Egypt, three of which still remain to astonish mankind. The largest of these is constructed of enormous stones thirty feet thick. This prodigious mass of building occupies eleven acres of ground.

7. The palace of Cyrus, king of Persia, built by

Menon, with no less prodigality than art; for he cemented the stones with gold.

14. *The Orcus of the ancients.*

THE entrance of the infernal regions was called Avernus. Here was stationed a host of dreadful forms: diseases, terror, old age, hunger, sleep, death, and the furies, the avengers of guilt, with snaky hair, and whips of scorpions; here, too, were placed war and discord. Near this dismal cavern, is the road to the river Acheron, whither resort the departed spirits, in order to pass over. Charon, the surly old boatman, receives into his bark those, whose bodies have been honoured with funeral rites, but inexorably rejects those who have not received these marks of respect; and these unfortunate shades are condemned to wander, for a whole century, on the dreary shores of the infernal river.

On the other side of the river, is the gate leading to the palace of Pluto, the sovereign of these dismal realms. This gate is guarded by Cerberus, an enormous dog with three heads, one of which is always upon the watch. Within this seat of horror, are seen, first, the souls of infants who expired as soon as they were born; then, the souls of those who have been put to death unjustly, or who have killed themselves. Beyond these inhabitants of this region are seen, wandering in groves of myrtle, the victims of love and despair. Then succeed the abodes of heroes. Not far from them is seen the dread tribunal, where

Minos, Eacus, and Rhadamanthus, administer strict justice, and pass the irreversible decree.

Next Tartarus discloses itself, the prison of despair. This dreadful abode is surrounded by three massy walls, with three gates of solid brass; round which the blazing Phlegethon rolls its waves of fire, and Cocytus extends its stagnant marsh. Here, likewise, is the river Styx, by which if the gods swore, their oath was inviolable; and Lethe, whose waters when tasted, produced forgetfulness of past events. The Elysian fields, the abodes of the virtuous, are crowned with eternal spring, and immortal beauty.

III. CLASS.—DIDACTIC PIECES.

1. *Two uses for which the air seems to have been designed.*

AIR is essentially different from earth. There appears to be no absolute necessity for an atmosphere's investing our globe; yet it does invest it; and we see how many, how various, and how important are the purposes which it answers to every order of animated, not to say of organized, beings, which are placed on the terrestrial surface. I think that every one of these uses will be understood, upon the first mention of them; unless it is that of reflecting light, which may be thus explained. Had I the power of seeing by no other means, than rays coming directly from the sun, I should find, whenever I turned my back upon that luminary, that I was involved in

darkness. Had I the power of seeing by reflected light, yet by no other means, than of light reflected from solid masses, these masses would shine, indeed, and glisten, but in the dark. The hemisphere, the sky, the world, could only be illuminated, as they are illuminated, by the light of the sun being, from all sides, and in every direction, reflected to the eye, by particles as numerous, as thickly scattered, and as widely diffused, as are those of the air.

Another general quality of the atmosphere is the power of evaporating fluids. The adjustment of this quality to our use, is seen in its action upon the sea. In the sea, water and salt are most intimately mixed; yet the atmosphere raises the water, and leaves the salt. Pure and fresh as drops of rain descend, they are collected from brine. That evaporation is solution, seems probable from various circumstances; and here we observe a striking fact, that the air dissolves the water and not the salt. This distinction, upon whatever it is founded, is a critical one; so much so, that, when we attempt to imitate the process by art, we must regulate our distillation with great care and nicety, or, together with the water, we get the bitterness, or, at least, the distastefulness of the marine substance.

2. *On Light.*

LIGHT travels from the sun at the rate of twelve millions of miles in a minute. Urged by such a velocity, with what force must its particles drive against

every substance, animate or inanimate, which stands in its way! The force seems to be one which might shatter to atoms the hardest bodies.

How then is this effect guarded against? By the minuteness of the particles of which light is composed:—a minuteness adapted to their own velocity, and to the delicate and tender frame of many of the substances, through which they are constantly passing. It is impossible for the human mind to imagine to itself any thing so small as a particle of light. But the extreme axility of that substance, though it is difficult to conceive, it is easy to prove. A drop of tallow, on the wick of the smallest candle, sends forth rays sufficient to fill a hemisphere of a mile diameter; and to fill it so full of these, that an aperture, no larger than the pupil of the eye, placed any where within the hemisphere, is sure to receive some of them. What floods of light are continually poured from the sun we cannot estimate; but the immensity of the sphere, which is filled with its particles; if it reached no farther than even the orbit of the earth, we can, though imperfectly, compute; and we have reason to believe, that, throughout this region, the particles of light lie, in latitude, at least, near to one another. The spissitude of the sun's rays at the earth is such, that the number which falls upon a burning-glass of an inch diameter, is sufficient, when concentrated, to set wood on fire.

The tenuity and the velocity of particles of light, ascertained by separate observations, may be said to

be proportioned to each other; both surpassing our utmost stretch of comprehension; yet proportioned. It is this proportion alone, which converts a tremendous element into a welcome visiter.

3. *Appearances of design in the arrangement of the heavenly bodies.*

IN astronomy, the vastness of the subject requires a powerful effort of the imagination,—an effort, too, oftentimes in opposition to the impression made upon the senses. We must, for example, get over an illusion, arising from the distance at which we view the heavenly bodies, and producing an apparent slowness of motion. The moon seems to take an hour in advancing a few inches from a star which it seemed to touch. A motion so deliberate we may think easily guided. But what is the fact? The moon is, all this while, driving through the heavens, at the rate of considerably more than two thousand miles an hour, which is a velocity more than double that of a ball, shot off from the mouth of a cannon. Yet is this prodigious rapidity as much under government, as if the planet proceeded ever so slowly, or were led along in its course inch by inch. It is also difficult to bring the imagination to conceive how loose, if we may so express it, the heavenly bodies are. Enormous globes, confined by nothing, held by nothing, are turned into free and boundless space, each to seek its own course, by virtue of an invisible principle; but a principle common to all, the same in all, and

simple in its nature. To preserve such bodies from being lost, from running together in heaps, from hindering and distracting one another's motions, to a degree inconsistent with any continuing order; to cause them to form planetary systems,—systems, too, which as we know to be the case on our earth are accommodated to the organized and sensitive natures which, the planets sustain;—to make such an arrangement, requires an intelligent interposition. The necessity of such an arrangement will appear evident, when we consider that an adjustment of force, distance, and velocity, was required, which it was out of the reach of chance to have produced.

4. *Sublimity in objects of various kinds.*

THE simplest form of external grandeur, is seen in the vast and boundless prospects, presented to us by nature: such as widely extended plains, to which the eye can find no limits; the firmament of heaven; or the unbounded expanse of the ocean. All vastness produces an impression of sublimity. Space, however extended in length, makes not so strong an impression as height or depth. Though a boundless plain is a grand object; yet a lofty mountain, to which we look up, or an awful precipice or tower, whence we look down on objects below, is still more so. The surpassing grandeur of the firmament, arises from its height added to its boundless extent, and that of the ocean, not from its extent alone, but from the continual motion, and the irresistible force of its mass of

waters. Wherever space is concerned, it is evident that amplitude, or greatness of extent, in one dimension or other, is necessary to grandeur. Remove all bounds from any object, and you immediately render it sublime. Hence, infinite space, endless numbers, and eternal duration, fill the mind with great ideas.

The most copious source of sublime ideas, may be found in the exertion of great power and force. Hence the grandeur of earthquakes and volcanoes, of great conflagrations, of the boisterous storm, of the tempestuous ocean, of thunder and lightning, and of all the unusual violence of the elements. A stream, which gently glides along within its banks, is a beautiful object; but when it rushes down with the impetuosity and noise of a torrent, it becomes sublime. A race-horse is viewed with pleasure; but it is the war-horse, "whose neck is clothed with thunder," that gives us an impression of grandeur. The engagement of two powerful armies, as it is the highest exertion of human strength, combines various sources of the sublime; and it has consequently been ever considered, as one of the most striking and magnificent objects, which can be either presented to the eye, or exhibited to the imagination in description.

5. Order in the distribution of time.

TIME we ought to consider as a sacred trust committed to us by God; of which we are now the depositaries, and of which we are to render an account at the last. To every thing there is a season, and a

time for every purpose under heaven. When we delay till to-morrow, what ought to be done to-day, we overcharge the morrow with a burden which belongs not to it: we load the wheels of time, and prevent them from carrying us along smoothly. He who, every morning, plans the transactions of the day, and acts upon that plan, carries on a thread which will guide him through the labyrinth of the most busy life. The orderly arrangement of his time, is like a ray of light, which darts itself through all his affairs. But, where no plan is laid, where the disposal of time is surrendered merely to chance, all things lie huddled together in a chaos which admits neither of distribution nor review.

The first requisite for introducing order into the management of time, is to be impressed with a just sense of its value. Let us consider well how much depends upon it, and how fast it flies away. The majority of men are in nothing more capricious and inconsistent, than in their appreciation of time. When they think of it as the measure of their continuance on earth, they highly prize it, and, with the greatest anxiety, seek to lengthen it out. But when they view it in separate parcels, they appear to hold it in contempt, and squander it with inconsiderate profusion. Covetous of every other possession, of time alone they are prodigal. But, by this fatal carelessness, how many causes of severe and lasting regret are they laying up in store! The time which they pass away in the midst of confusion, bitter repentance afterwards

seeks in vain to recall. What was omitted to be done at its proper moment, arises to be the torment of a future season. Manhood is disgraced by the consequences of neglected youth. Old age, oppressed by the cares that belonged to a former period, labors under a burden not its own. At the close of life, the dying man beholds with anguish, that his days are finishing, when his preparation for eternity is hardly commenced.

6. *On the government of our thoughts.*

MANY cases occur, in which we are no less accountable for what we think, than for what we do. We are placed in this situation, when the introduction of any train of thought depends upon ourselves, and is our voluntary act: when we turn our attention towards such objects, awaken such passions, or engage in such employments, as we know must give a peculiar determination to our thoughts. We expose ourselves to equal danger, when thoughts, by whatever accident they may have been originally suggested, are indulged with deliberation, and complacency. The mind may have been passive in their reception, and therefore free from blame; yet if it be active in their continuance, the guilt becomes its own. Forbidden thoughts may have, at first, intruded like uninvited guests; but if, when entered, they are made welcome, and are kindly entertained, the case is the same as if they had come at our invitation.

Whilst we are thus accountable to God for thoughts,

either voluntarily introduced, or deliberately indulged, we are no less so for those which find admittance into our hearts from supine negligence, from total relaxation of attention, from allowing our imagination to rove uncontrolled, "like the fool's eyes, towards the ends of the earth."

Even when we imagine that our thoughts are innocently employed, they are too commonly suffered to run out into extravagant imaginations, and chimerical plans of what we would wish to attain, or choose to be, if we could frame the course of things according to our desire. Such employments of fancy, though they come not under the same description with those that are plainly criminal, are seldom wholly free from blame. Besides the waste of time which they occasion, and the misapplication which they indicate of the intellectual powers, that were given us for much nobler purposes, such romantic speculations always lead us into the neighborhood of forbidden regions. They place us on dangerous ground. They are, for the most part, connected with a hurtful passion; and they always nourish a giddy and frivolous turn of thought. They unfit the mind for applying with vigor to rational pursuits, for or acquiescing in sober plans of conduct. From that ideal world in which the mind allows itself to dwell, it receives such impressions as unbend and relax it: sickly and tainted, it returns to the commerce of men, averse to discharging the duties, and sometimes disqualified even for relishing the pleasures of ordinary life.

7. *On the immortality of the soul.*

THE immortality of the soul is the basis of virtue, and the source of the most exalted hopes, and of the purest joys, that can arise in the heart of a rational creature. The proofs of this great point may be drawn, First, from the nature of the soul itself, and, particularly, from its immateriality ; which, though not absolutely necessary to the eternity of its duration, has, I think, been evinced to almost a demonstration.

Secondly, from its passions and sentiments ; as, particularly, from its love of existence ; its horror of annihilation ; and its hopes of immortality ; with that secret satisfaction which it finds in the practice of virtue ; and that uneasiness which follows upon the commission of vice.

Thirdly, from the nature of the Supreme Being, whose justice, goodness, wisdom, and veracity, are all concerned in this point.

Besides these, and other excellent arguments for the immortality of the soul, there is one, perhaps as powerful, drawn from the unceasing progress of the soul towards a state of perfection. How can it enter into the thoughts of man, that the soul, which is capable of immense perfections, and of receiving new improvements to all eternity, shall fall away into nothing almost as soon as it is created ? Are such abilities made for no purpose ? A brute arrives at a point of perfection which it can never pass : in a few years,

it has all the endowments of which it is capable ; and were it to live ten thousand more, it would be the same thing that it is at present. Were a human soul thus to come to a stand in its attainments, were its faculties to reach a full maturity, and become incapable of farther enlargement, we could imagine that she might fall away insensibly, and drop into a state of annihilation. But can we believe that a thinking being, which is in a perpetual progress of improvement, after having just looked abroad into the works of its Creator, and made a few discoveries of his infinite goodness, wisdom, and power, must perish at its first setting out, and in the very beginning of its inquiries?

There is not, in my opinion, a more pleasing and triumphant consideration in religion, than this of the perpetual progress which the soul makes towards the perfection of its nature, without ever arriving at a period. To look upon the soul as going on from strength to strength ; to consider that she is for ever to brighten with new accessions of glory ; that she will still be adding virtue to virtue, and knowledge to knowledge ; carries in it something very agreeable to that ambition which is natural to the mind of man. Nay, it must be a prospect pleasing to God himself, to see his creation forever beautifying in his eyes, and drawing nearer to him, by greater degrees of resemblance.

8. On the true honor of man.

THE proper honor of man arises not from the transcendant abilities and splendid actions which excite high admiration. Distinguished courage and signal victories may render the name of a man famous, without rendering his character truly honorable. To many heroes renowned in story, we look up with wonder. Their exploits are recorded: their praises are sung. They stand as on an eminence, above the rest of mankind. But their eminence may not be of that sort, before which we bow with inward esteem and respect. To secure the sincere veneration of our hearts, something more is wanted than the conquering arm, and the intrepid mind. The laurels of the warrior must at all times be dyed in blood, and bedewed with the tears of the widow and the orphan. But if his trophies have been stained by rapine; if sordid avarice has marked his character, or low sensuality has degraded his life; the great hero sinks into a little man. What, at a distance, or on a superficial view, we admired, becomes, when we examine it more closely, mean and, perhaps, odious. It is like the colossal statue, whose immense size struck the spectator afar off with astonishment; but whose appearance, when closely viewed, is unshapely and rude.

Observations of the same kind may be applied to all the reputation derived from civil accomplishments; from the refined politics of the statesman, or

the literary efforts of genius and erudition. These are things which bestow, and, within certain limits, ought to bestow eminence and distinction on men. They discover talents which in themselves are splendid; and which, when employed in advancing the good of mankind, become highly valuable. Hence it is that they frequently confer fame. A distinction, however, is to be made between fame and true honor. The statesman, the orator, or the poet, may be famous; while the man himself is far from being honored. We admire his abilities; we wish to rival them; but we would not choose to be classed with him who possesses them. Instances of this sort are too often found in every record of ancient or modern history.

From all these reflections it follows, that in order to discover where man's true honor lies, we must look, not to any adventitious circumstance of fortune; not to any single sparkling quality; but to the whole of what forms a man; to what ranks him high among that class of beings, to which he belongs: in a word, we must look to the disposition and the mind. A mind superior to fear, to self-interest, and corruption; a mind governed by the principles of uniform rectitude and integrity; the same in prosperity and in adversity; a mind which no bribe can seduce, no terror overcome; which pleasure cannot melt into effeminacy, nor distress sink into dejection: such is the mind which forms the distinction and the eminence of man.

9. Motives to the practice of gentleness.

To promote the virtue of gentleness, we ought to view our character with an impartial eye ; and to learn, from our own failings, to give that indulgence which, in our turn, we claim. It is pride which fills the world with harshness and severity. In the fullness of self-estimation, we forget what we are ; we claim attentions to which we are not entitled ; we are rigorous to offences, as if we had never offended ; unfeeling to distress, as if we knew not what it was to suffer. From those airy regions of pride and folly let us descend to our proper level. Let us survey the natural equality on which Providence has placed man with man, and reflect on the infirmities common to all. Should reflection on natural equality and mutual offences, be insufficient to prompt humanity, let us at least remember what we are in the sight of our Creator. Have we none of that forbearance to give one another, which we all so earnestly intreat from heaven ? Can we look for clemency or gentleness from our Judge, when we are so backward to show it to our brethren ?

Let us also accustom ourselves to reflect on the small moment of those things which are the usual incentives to contention and violence. In the ruffled and angry hour, we view every appearance through a false medium. The most inconsiderable point of interest or of honor, swells into a momentous object ; and the slightest attack seems to threaten immediate ruin.

But after passion or pride has subsided, we look around, in vain, for the mighty mischiefs which we dreaded. The fabric which our imagination had reared, totally disappears. Still, though the cause of contention has dwindled away, its consequences remain. We have alienated a friend ; we have embittered an enemy ; we have sown the seeds of future suspicion, malevolence, or disgust. When causes of discord occur, let us suspend our violence for a moment. Let us anticipate that period of coolness, which, of itself, will soon arrive. Let us reflect how little we have any prospect of gaining by fierce contention, but how much of the true happiness of life we are likely to throw away. Easily, and from the smallest chink, the bitter waters of strife are let forth ; but their course cannot be foreseen ; and he seldom escapes suffering most from their poisonous influence, who first allowed them to flow.

10. *On Candor.*

TRUE candor is altogether different from that guarded, inoffensive language, and that studied openness of behavior, which we so frequently meet with among men of the world. Smiling, very often, is the aspect, and smooth are the words of those, who inwardly are the most ready to think evil of others. That candor which is a christian virtue, consists not in fairness of speech, but in fairness of heart. It may want the blandishment of external courtesy ; but it supplies its place with a humane and generous liberality of

sentiment. Its manners are unaffected, and its professions cordial. Exempt, on one hand, from the dark jealousy of a suspicious mind, it is no less removed, on the other, from that easy credulity which is imposed on by every specious pretence. It is perfectly consistent with extensive knowledge of the world, and with due attention to our own safety. In that various intercourse, which we are obliged to carry on with persons of every different character, suspicion, to a certain degree, is a necessary guard. It is only when it exceeds the bounds of prudent caution, that it degenerates into vice. There is a proper mean between undistinguishing credulity, and universal jealousy, which a sound understanding discerns, and which the man of candor studies to preserve.

He makes allowance for the mixture of evil with good, which is to be found in every human character. He expects none to be faultless; and he is unwilling to believe that there are any utterly destitute of amiable qualities. In the midst of many defects he can discover a virtue. Though under the influence of personal resentment, he can be just to the merits of an enemy. He never lends an open ear to those defamatory reports, and dark suggestions, which, among the tribes of the censorious, circulate with so much rapidity, and meet with so ready acceptance. He is not hasty to judge; and he requires full evidence before he will condemn. As long as an action can be ascribed to different motives, he holds it as no mark of sagacity to impute it to the worst. Where then is

just ground for doubt, he keeps his judgement undecided, and, during the time of suspense, leans to the most charitable construction which an action can bear. When he must condemn, he condemns with regret, and without those aggravations, which the severity of others adds to the crime. He listens calmly to the apology of the offender, and readily admits every extenuating circumstance which equity can suggest.

How much soever he may blame the principles of any sect or party, he never confounds, under one general censure, all who belong to that party or sect. From one wrong opinion, he does not infer the subversion of all sound principles ; nor from one bad action does he conclude that all regard to conscience is overthrown. In a word, he views men and actions in the clear sunshine of charity and good nature ; and not in that dark and sullen shade which jealousy and party-spirit throw over all characters.

11. *Contrivance leads the mind to an intelligent author.*

WHEREVER we see marks of contrivance, we are led for its cause to an intelligent author. This transition of the understanding is founded on uniform experience. We see intelligence constantly contriving ; that is, we see intelligence constantly producing effects, marked and distinguished by certain properties ; not certain particular properties, but a class of properties, such as relation to an end, relation of parts to one another, and to a common purpose. We

see, wherever we are witnesses to the actual formation of things, nothing except intelligence, producing effects so marked and distinguished. Furnished with this experience, we view the productions of nature. We observe them also marked and distinguished in the same manner. We wish to account for their origin. Our experience suggests a cause perfectly adequate to this account. No experience, no single instance or example, can be offered in favor of any other. In this cause, therefore, we ought to rest. In this cause the common sense of mankind has, in fact, rested; because it agrees with that which, in all cases, is the foundation of knowledge,—the undeviating course of their experience. The reasoning is the same as that by which we conclude any ancient appearances to have been the effects of volcanoes or inundations; namely, because they resemble the effects which fire and water produce before our eyes; and because we have never known these effects to result from any other operation. The resemblance, too, which we observe, may subsist in so many circumstances, as not to leave us under the smallest doubt in forming our opinion. In like manner, and upon the same foundation, (which, in truth, is that of experience,) we conclude, that the works of nature proceed from intelligence and design; because, in the properties of relation to a purpose, subserviency to a use, they resemble what intelligence and design are constantly producing, and what nothing except intelligence and design ever do produce. Of every

argument, which would raise a question as to the safety of this reasoning, we may observe, that, if listened to, it leads to the inference, not only that the present order of nature is insufficient to prove the existence of an intelligent Creator, but that no imaginable order would be sufficient to prove it; that no contrivance, were it ever so mechanical, ever so precise, ever so clear, ever so like those which we ourselves employ, would support this conclusion.

12. *The unity of the Deity.*

THE unity of the Deity is proved by the uniformity of plan observable in the universe. The universe itself is a system; each part either depending upon other parts by a common law of motion, or by the presence of a common substance.—One principle of gravitation causes a stone to drop towards the earth, and the moon to wheel round it. One law of attraction carries all the different planets about the sun. That this is the case, philosophers have demonstrated. There are also other points of agreement amongst the heavenly bodies, which may be considered as marks of the identity of their origin, and of their intelligent author. In all the planets are found the convenience and stability derived from gravitation. They all experience vicissitudes of days and nights, and changes of season. They all, at least Jupiter, Mars, and Venus, have the same advantage from an atmosphere as we have. In all the planets, the axes of rotation are permanent. Nothing is more probable, than that

the same attracting influence, acting according to the same rule, reaches to the fixed stars; but, if this be only probable, another thing is certain, that the same element of light extends to these bodies. The light from a fixed star affects our eyes in the same manner, is refracted and reflected according to the same laws as the light of a candle. The velocity of the light of the fixed stars, is also the same as the velocity of the light of the sun, reflected from the satellites of Jupiter.

On our own globe, the case is clearer. New countries are continually discovered; but the old laws of nature are always found in them; new plants, perhaps, or animals, may be seen in them, but always in company with plants and animals which we already know; and always possessing many of the same general properties. We never get amongst so original, or totally different, modes of existence, as to indicate, that we are come into the province of a different Creator, or under the direction of a different will. In truth, the same order of things attends us wherever we go. The elements act upon one another; electricity operates; the tides rise and fall; the magnetic needle selects its position in one region of the earth and sea, as well as in another. One atmosphere invests all parts of the globe, and connects all: one sun illuminates: one moon exerts its specific attraction upon all parts. Where there is a variety in natural effects, as, for example, in the tides of different seas, that very variety is the result of the same cause acting under different circumstances.

13. *Modern discovery exhibits our need of revelation.*

THIS age, it is true, is an enlightened one ; but it is on the field of actual experiment that it has acquired this flattering distinction. The human mind owes all its progress to the confinement of its efforts within the safe and certain limits of observation, and to the severe restraint which it has imposed upon its speculative tendencies. Go beyond those limits, and the human mind has not advanced a single inch by its own independent exercises. All the philosophy which has been reared by the labor of successive ages, is the philosophy of facts reduced to general laws, or brought under a general description from observed points of resemblance. A proud and wonderful fabric it is ; but we throw away the very instrument by which it was built, the moment that we cease to depend on observation, and prefer intrusting ourselves to theory. There is not a single discovery which has thrown a particle of light on the details of the Divine administration. There is not, in the whole field of experimental science, a single truth, which can bring us to the moral government of the Almighty by any other road than his own revelation. Astronomy has taken millions of suns and systems within its ample domain ; but the ways of God to man stand at a distance as inaccessible as ever ; nor has that science shed so much as a glimmering over the counsels of the mighty invisible Being, who sits in high authority over all worlds. The boasted discoveries of modern

we think would have been more satisfying to the mind, and have impressed upon it a closer and more familiar conviction of the truth. We would have immediately brought it into comparison with the history of other philosophers; and we could not have failed to recognise, that, in minuteness of information, in weight and quantity of evidence, in the concurrence of numerous and independent testimonies, and in the total absence of every suspicious circumstance, it far surpassed any thing that has come down to us from antiquity. It so happens, however, that the New Testament, instead of being the history of a philosopher, is the history of a prophet. The veneration which we annex to the sacredness of such a character, mingles with our belief in the truth of his history. From a question of simple truth it becomes a question in which the heart is interested; and the subject, from that moment, assumes a certain holiness and mystery which veil the strength of the argument, and prevent that plain and thorough conviction, with which we receive the far less authenticated histories of profane authors.


15. The power of the internal evidences of revelation.

No one who knows what God is, will refuse to receive a system of doctrines, which he really believes was communicated by God; yet no one, in the right exercise of his reason, can by any evidence, be brought to believe, that what appears to him an absolute absurdity, did ever, in truth, come from God. At this

point the importance of the internal evidence of revelation, appears most conspicuous. If any intelligent man has, from hasty views of the subject, received the impression that Christianity is an absurdity, or contains absurdities, he is in a condition to examine a perfect chain of evidence in its support, with a simple feeling of astonishment at the ingenuity or fallibility of the human understanding. On a man in this state of mind, all arguments, drawn from external evidence, are thrown away. The thing which he wants, is to know that the subject is worth a demonstration; and this can only be learned from the study of the Bible itself. Let him but give his unprejudiced attention to this book, and he will discover, that there is contained in it the development of a mighty scheme, admirably fitted for the accomplishment of a mighty purpose. He will discover that this purpose is nothing less than to impart to man the happiness of God, by conforming him to the character of God. He will observe too with delight and astonishment, that the grand and simple scheme, by which this purpose is accomplished, exhibits a system of moral mechanism, which, by the laws of our mental constitution, has a tendency to produce that character, as directly and necessarily as the belief of danger has to produce alarm, the belief of kindness to produce gratitude, or the belief of worth to produce esteem. He will observe that this system bears no mark of imposture or delusion, but consists simply in a manifestation of the moral character of God, accommodated to the under-

standings and hearts of men. Lastly, he will perceive that this manifestation gives life and palpability to that vague though sublime idea of the Supreme Being, which is suggested by enlightened reason and conscience.

When we are convinced that, in the formation of the world, it was one of the objects of the Creator to impress upon his intelligent creatures, an idea of his moral character, or, in other words, to teach them natural religion; and when we see that the gospel contains a most vivid and impressive view of the Divine character, harmonising with the revelation of nature, but far exceeding it in fullness and in power, we cease to be surprised that the generous hand, which spread before man the open volume of creative goodness and wisdom, should put forth a miraculous effort, to stamp its own impress on the volume of revealed truth. The object of the gospel, and its adaptation to that object, become the great arguments for its truth; and those who have not studied it in this relation, are not competent judges of the question. Indeed, we must infer, if we take the truth of the gospel for granted, that this distinct and beautiful adaptation of its means to its end, was intended by its Divine Author as its chief evidence; since he must have foreseen, that not one out of a hundred who should ever hear of it, could either have leisure or learning to weigh its external evidence.



THE descriptive exercises, it will be observed, do not contain any thing exactly resembling strict logical description ; nor was it necessary that they should be so restricted, Indeed, it was not required that the extracts should be purely descriptive. Several exercises, therefore, which are really of a didactic nature, have been ranked with the second class ; because in their subjects the descriptive character preponderates.

With regard to the subjects selected for didactic exercises, it may be perceived that they do not proceed on the systematical arrangement, laid down in the plan of didactic compositions, and illustrated in simple and complex themes. Pieces containing all the topics of these themes, would be found too long for the exercises of beginners ; and short extracts, as they necessarily contain only a part of a subject, cannot be expected to show the system on which a whole piece is composed. Besides, some didactic pieces do not naturally admit all the topics of a regular theme ; and, indeed, it is sufficient that the arrangement of the topics which are embraced is methodical.

The practice of composing in the manner prescribed, has the sanction of the highest literary names. When correctly and systematically pursued, this mode of composing has none of those defects, which superficial observers have commonly imagined. Wherever it fails, we may be sure that it has not been conducted with care and judgement. At the same time, it must be admitted, that the success of this

method of composing, depends almost entirely on the diligence of the pupil, and the vigilant attention of the teacher. When the pupil is so averse to mental exercise, that he does not give sufficient latitude to variety of expression; and when the teacher accepts an exercise, in which the expressions are but slightly varied, little benefit can be derived from a course of composition, such as that which has been prescribed. But when the pupil has a disposition to exert himself, and the teacher stimulates the exertions of the pupil, the preceding exercises will go far towards communicating a free command of correct expression.

II. COURSE.

THE pupil should now read, instead of a single sentence, one or two paragraphs, the number being regulated by their length, and, without referring to the book, compose as before; remembering that the forms of expression should now be varied much more widely, than they were in the first course.

No subjects are inserted as a foundation for this course; because it is essential to the progress of the student, that he should now compose without reading the given piece more than twice, or, at the most, three times. Thinking is an exercise which the youthful mind is too generally disposed to regard as laborious and irksome; and every expedient which seems like-

ly to do it away is apt to be adopted. The piece, therefore, which is prescribed, must not be at hand, ready to be referred to, and to be minutely perused, so as to save the trouble of application. Such a method of performing the second course of compositions, would reduce it to something not much different from the first ; and as good writing has its foundation in clear and vigorous conceptions, little improvement could be reasonably expected from a course of exercises, in which the mind came so slightly into action. The book, from which the subjects of the second course of compositions are taken, should be in the possession of the teacher only : it should not be in the hands of the pupil longer than is sufficient to admit of his reading a few times, the paragraph which is to be the subject of his exercise. When the paragraph is read, the book should be returned to the teacher.

III. COURSE.

THE teacher should read to the pupil a piece suitable for the subject of an exercise, and dwell particularly on the subject, scope, topics, and method ; so that the pupil may be led to compose from these points, more than from a reference to his recollection of what the teacher has read.

Much of the effect of this course of composition depends on the exertions of the teacher to render the

subjects familiar and interesting. In this and the following course, whilst the teacher is explaining and illustrating, the pupil may be permitted to write down the method and the subordinate topics of the subject; or, if it seems preferable, to recapitulate orally the remarks of the teacher. This exercise, whilst it facilitates the pupil's progress in writing, is very serviceable in training his mind to regular and connected thinking.

Young persons who are studying this work, without the assistance of a teacher, will find it beneficial to commence this course by drawing up slight outlines of the subjects which they read. In the first attempts, a mere outline will be sufficient. As the student advances, he may gradually fill up his outlines, till he acquire such a facility in expanding topics, as will enable him to attempt a whole piece.

As the practical effect of this course is chiefly derived from the oral explanations and directions of the teacher, it is not necessary that the subjects should be inserted. Besides, the same reasons which precluded the insertion of subjects for the second course, are applicable to this.

IV. COURSE.

THE exercises should now be written without any farther assistance than what is derived from the sub-

ject, scope, topics, and method, being prescribed. These points may, at first, be slightly extended by the teacher; and if the assistance thus given, is gradually diminished, the pupil will soon be enabled to fill up such outlines and give them the form of regular exercises.

With the view of saving the teacher's time, the subjects for the third class of this course are inserted. The subjects of the first and second classes are necessarily omitted. In prescribing the topics and method of narrative and descriptive pieces, it is implied that the pupils, as well as the teacher, are familiar with the events to be related, and the scenes to be described. The history of individuals, of institutions, of towns, and states, with which the pupil is known to be familiar, and the description of well-known objects or scenes, will furnish the teacher with materials sufficient for this course of composition.

III. CLASS.

REGULAR *didactic* compositions, or, as they are sometimes called, *themes*, are divided into simple and complex.

A simple theme generally contains a subject expressed in a single word; as, *Virtue, Patriotism, Honor.*

A complex theme contains a proposition, or complete sentence; as, *Virtue is respected: Patriotism is admired.*

The topics and method of *a simple theme*, are contained in the following rules :

1. When the subject requires explanation, *define*, or *explain* it.
2. Show in what the subject *originates*.
3. State the subject as it existed in ancient, and as it exists in modern times ; or, in other words, give *a history of the subject*.
4. Show the *extent* of the subject ; that is, whether it relates to the whole world, or to a particular part of it.
5. State the *effects* of the subject, as good or bad.

Recapitulation:—Topics and method of a simple theme.

1. Definition. 2. Cause. 3. Relation to time :—
4. to place. 5. Effects.

Use of the above-mentioned topics.

THE *first two* are designed to give us *a clearer view of the subject*, by bringing it more fully and distinctly before the mind. The *next two* are intended to produce an impression of the *importance of the subject*, by exhibiting it as receiving the attention of many ages and nations ; or to give us an idea of *its insignificance*, by showing the slight estimation in which it has been held, and the limited extent to which it has prevailed. Sometimes, also, the importance or insig-

nificance of the subject is displayed by the peculiarities of time and circumstances, in which it is represented as existing. The *last topic* serves to create *an attachment or an aversion* to the subject, by inculcating its advantages or disadvantages. In a mixed subject, this topic leads to *correct views*, by exhibiting both of the last-mentioned points.

The topics which have been mentioned, may all be comprehended under the following three :

1. *The nature* ;—2. *The importance* ;—3. *The effects of a subject*.

The following example will serve better than any explanations, to illustrate the meaning and application of the foregoing rules for the composition of a simple theme.

PEACE.

1. *Definition*.* “Peace is the ultimate wish of all men.

2. *Cause*. For, in whatever manner we desire to exercise our faculties, in the acquiring of knowledge, riches, or honors, we all look forward to a state of peace and tranquillity, in which alone we think that we can enjoy them. In this happy state it is, that the merchant expects to enjoy his riches, the soldier to be secure from toils and dangers, and the statesman to lay aside his anxious cares.

3. *History*. So agreeable to the mind of man is a

* This term is here employed in an arbitrary sense.

state of peace and tranquillity, that all the poets of antiquity imagined such a state to have existed in the ages immediately subsequent to the creation of man, and to have continued till human depravity gave rise to discord and strife. The Divine Being has shown us, that he himself regards peace as one of the greatest benefits that can be conferred on man. Peace on earth was the benediction announced by the angels on the birth of the Saviour; and, at his birth, under the reign of the Roman Emperor Augustus, the whole world was in a state of peace.

4. *Extent.* In every well-ordered community, peace is the aim and the enjoyment of all ranks; and it is only the prevalence of selfish feelings, false views of honor, and corrupt passions, which prevents its being enjoyed by all the nations of the earth.

5. *Effects.* Peace gives the human faculties liberty to expand themselves; and it has been generally styled the Nurse of Arts; for, when a nation is at peace, there are room, and leisure, and taste for improvements of every kind.

But however desirable peace may be, it is found, when not accompanied by virtue, to be productive of almost as many evils as war itself. The riches acquired in peace, are apt to give a taste for luxury and prodigality; and these excesses generally lead to profligacy. The quiet and ease which men enjoy in a state of peace, have a tendency to make them careless and irreligious; and these dispositions open the way to every other vice. It is in a state of peace

that those feelings are cherished, which generate war: security begets self-sufficiency; self-sufficiency, insolence; and insolence, quarrels. Thus peace, the most desirable thing on earth, may, by the depravity of those who are not virtuous enough to bear it, become productive of the most dreadful scourge of human nature,—a state of war.”

A complex theme contains the following topics:

1. *The proposition*; that is, the subject stated, explained, and illustrated;
2. *The reason*, or the truth of the subject, proved by argument;
3. *The confirmation*, showing the unreasonableness of contrary opinions, and stating some additional reasons in support of the subject;
4. *The simile*, in which we compare the subject with something that may illustrate it;
5. *The example*;—in this part of the theme, instances are brought (generally from history,) to corroborate the subject;
6. *The testimony*, or quotation; containing a remark of a good author, or of a celebrated character, to show that others think our views of the subject to be correct;
7. *The conclusion*, in which we sum up the preceding topics, show the practical use of the subject, or make some appropriate closing reflections.

The general scope of an exercise of this kind, is to inculcate truth. This end is attained by, 1. *advan-*

cing, 2. *confirming*, and 3. *illustrating* arguments, and 4. *by drawing a practical conclusion from them*. These four points may be considered as comprehending all that have been stated ; for *the simile*, *the example*, and *the testimony*, are used either to illustrate or confirm.

The following subject will illustrate the topics and the method of a complex theme.

DELAYS ARE DANGEROUS.

1. *Proposition*. "Nothing can be more unfavorable to the success of any undertaking, than frequent and unnecessary delays.

2. *Reason*. So many and unexpected are the disappointments in life, so frequently do things happen contrary to our expectations, that, by delaying our purposes, we often afford opportunity for the occurrence of misfortune. The best security, therefore, against disappointment, is, to seize the present moment.

3. *Confirmation*. Were it not so, we should not hear so many encomiums on alacrity and watchfulness in business, nor so many admonitions to dissuade us from losing a favorable opportunity.

4. *Simile*. The sagacity of the fox affords us a useful lesson. The moment he hears the hounds, he begins his flight, and, by a constant pace, often eludes them, or, at least, preserves his life much longer ; while the hare, though a much swifter animal, by frequently stopping to listen, and delaying her flight, falls much sooner a sacrifice to her enemies.

5. *Example.* History is replete with examples of the danger of delay. Mark Anthony, by delaying his return to Rome, and dissipating his time on the island of Samos, with Cleopatra, suffered Octavius Cesar to supplant him in the favor of the Roman people, and, at last, to deprive him of his share in the empire of the world.

6. *Testimony.* How admirably does Shakespeare paint the danger of delay, and the advantage of seizing a happy moment for the execution of our purposes !

There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune :
Omitted, all the voyage of their life
Is bound in shallows and in miseries.

7. *Conclusion.* There is nothing, therefore, which we ought to have more constantly in mind, than the danger of committing any important enterprise to the hazard occasioned by delays."

Simple themes to be composed on the topics and the method before mentioned.

1. History.—2. Geography.—3. Astronomy.—4. Education.—5. Literature.—6. Reading.—7. Poetry.—8. Resentment.—9. Contentment.—10. Benevolence.

Complex themes to be composed as above.

1. Diligence insures success.—2. Idleness ruins

the character.—3. Good society improves the mind.—
4. Abilities, without constant exercise, cannot insure
success.—5. Life is short.

Subjects in composing on which the more important topics only are to be selected.

1. The beauties of nature.—2. The influence of habit.—3. Early impressions.—4. The power of resolution.—5. Composition improves the mind.

V. COURSE.

THE subject alone is prescribed. In the narrative and the descriptive classes, the topics and the method must be suggested by the pupil's own mind. In the didactic class, which is the most difficult, the pupil may, at first, be allowed to derive assistance from the plan of simple and complex themes, contained in the preceding course. He ought, however, to be incited to give as much variety as possible to his mode of composing, by exercising his own judgment in selecting topics and method which vary from those that have been laid down, but suit the same purpose, by giving clear and impressive views of his subject.

The subjects of the first and second classes of this course, are omitted, for the reason mentioned under the fourth course.

III. CLASS.

Simple themes.

1. Ignorance.—2. Virtue.—3. Knowledge.—4. Rashness.—5. Veracity.—6. Novelty.—7. Painting. 8. Reflection.—9. Envy.—10. Ambition.—11. A forgiving disposition.—12. Ardor in virtuous pursuits.—13. Careless habits of mind.—14. Dissipation.

Complex themes.

1. Poverty is not disgraceful.—2. Happiness results from the government of the mind.—3. Knowledge should not produce pride.—4. Wealth does not secure happiness.—5. Youth is the peculiar season of diligence.—6. A superficial attention to a great variety of pursuits, is prejudicial.

VI. COURSE.

THE pupil will now be found able to choose, methodise, and extend a subject; so as to write a complete composition without assistance from the teacher. But he ought not to consider his exercises as closing here. Correctness, ease, and fluency in composing, can never be attained without daily practice. The student, therefore, who is really desirous of improv-

ing, will consider the sixth course of composition, not as one which is to come to a close when he has finished the last exercise contained in it, but as one which is to be continued through life.

IN the courses of composition which have been laid down in the preceding pages, the pupil, at first, receives the fullest assistance that can be required. This assistance is gradually withdrawn, every successive course diminishing his dependence on the teacher, till he is left entirely to his own resources. Composition is thus made to depend, not on the fortunate suggestion of a happy mood of mind, but on regularity and system. Success is not left to be the result of superior ability, but becomes something attainable by all who studiously make it their aim.

The time required for the developement of the foregoing plan, is no doubt considerable. But if it is true, that few exercises have so great a tendency to improve the mind, and if this is one of the most useful and elegant accomplishments which education can furnish, the time devoted to its acquirement, will not seem disproportioned to its value. In almost every situation of active or of literary life, clear and correct thinking, an accurate style, and an easy command of language, tend to facilitate business and secure respect.

APPENDIX.

*Observations designed to assist the pupil in forming
and correcting his style.*

No method of forming the mind for the exercise of composing, is more successful, than *attentive reading, accompanied by reflection.*

Reading without reflection will have no beneficial effect. It merely produces a transient excitement of thought, and leaves no permanent impression. It serves to dissipate rather than to improve the mind. Reading which is intended to inform the understanding, and refine the taste, must receive the closest attention. Every sentence, every phrase, every word, must be well considered. The slightest error must be detected : nothing should escape notice.

The substance of what is read must be often recalled and reconsidered. Certain hours of the day should be fixed on, for the purpose of recollecting and reviewing the subjects which have been read ; and the progress of the day should be retraced every evening. The knowledge which is thus acquired, not only re-

mains in the mind, but becomes as it were incorporated with it, and transfuses itself into our thoughts and our language.

The practice of *reading for the purpose of forming a good phraseology*, is a thing which requires great caution.

Reading with a view to acquire the forms of expression, which are peculiar to any author, is a degradation of the mind; but the reading of standard classical authors, for the sake of purifying and correcting our style, is one of the best practical expedients that we can adopt.

The ambitious, high-wrought manner of writing which is popular at the present day, makes many living authors unsuitable for such a purpose. The imitation of their style would insensibly lead to a perpetual affectation of sublimity or of beauty, and to that extravagant cast of expression, which is always laboring to produce effect. The writers whom it is safest to adopt as models, are such as Addison and Franklin,—men who did not aim to attract attention by their language, but expressed themselves with that chaste simplicity and plainness which are natural to a clear and correct mind. These authors never rise above or sink below the natural and easy style of dignified conversation. They are entirely free from the forced conceptions and strained expression of modern fine writing; and they are strict observers of pure English idiom.

The young composer who forms his style after such authors will never be betrayed into affectation. His mind will have free scope in a natural range of thought; and his language, whilst strictly correct, will wear the appearance of dignity and ease.

One of the best preparatives for good writing, is *a clear, connected, and methodical manner of thinking.*

Thought, exercised at random on any passing topic, may occupy and please an idle mind; but it can never give the power of clear and forcible expression. The youth who is desirous of composing in such a manner as shall exhibit his ideas clearly, and improve his own mind, must endeavour to avoid those habits of abrupt and desultory thinking which are so natural to young persons, and which are almost the only obstacles to the acquisition of a correct and fluent style. He must labor to acquire the power of singling out the object which he wishes to contemplate, of viewing it steadily, and of perceiving its relation to other objects; so that it may form the steps by which his mind ascends to a commanding view of his whole subject. He must pursue his intellectual course, without lagging or deviating, till he has reduced every idea to a distinct shape, and placed it in such a light that it shall make a clear and full impression, when embodied in language. Such exercises produce that accuracy of thought and expression, which has been already mentioned as the perfection of composition.

Among faults which should be carefully shunned, is *an injudicious use of topics*.

A constant use of the same topics and method in all subjects, creates a monotonous and artificial strain of thought, as well as a formal and affected manner of writing. There are many subjects in which the writer should express only the leading ideas, and in which the mind derives more pleasure and more improvement from exerting itself in filling up an outline, than from following the finest amplification. This is the case in all simple and familiar subjects, and in those which are addressed more to the imagination than to the understanding.

A judicious writer does not feel constrained to say a certain number of things on every point. He selects those topics which are the most striking and the most useful, and touches but slightly on those which are more common or less important than others.

Topics, when used so as to exclude a natural train of thought, cease to be of advantage. The arrangement and the expression of our thoughts must be easy and natural. The mind has a strong attachment to nature ; because nature is regarded as inseparably connected with truth ; and truth always commands respect. The only use of topics is to enable us to express, with more effect, the ideas of which we are already in possession ; and, when judiciously used, their effect is to increase, rather than to diminish, the natural flow of thought and expression.

It is of great importance in training the mind for composition, *that every thing be avoided which leads to a languid and confused manner of thinking*, and to consequent feebleness and obscurity in style.

To become interesting in writing, we must express our thoughts with energy and spirit. Vivacity of manner always gives a vigorous and pleasing impulse to the imagination ; whilst a dull production is read with no feelings but those of languor or of disgust. Enervating indulgence, therefore, and every thing which has a tendency to enfeeble the mental faculties, should be carefully shunned.

Whatever interests and excites the mind, if not in an improper manner or to an excessive degree, is worth cultivating. But reading selected at random, or for the mere purpose of killing time, and a habit of mingling with trifling society, or of indulging in promiscuous novel-reading, are as injurious to the vigor and clearness of the mind, as a course of deleterious ingredients would be to the powers of the body.

A departure from those forms of expression, which usage has sanctioned, gives an air of stiffness and pedantry to our language.

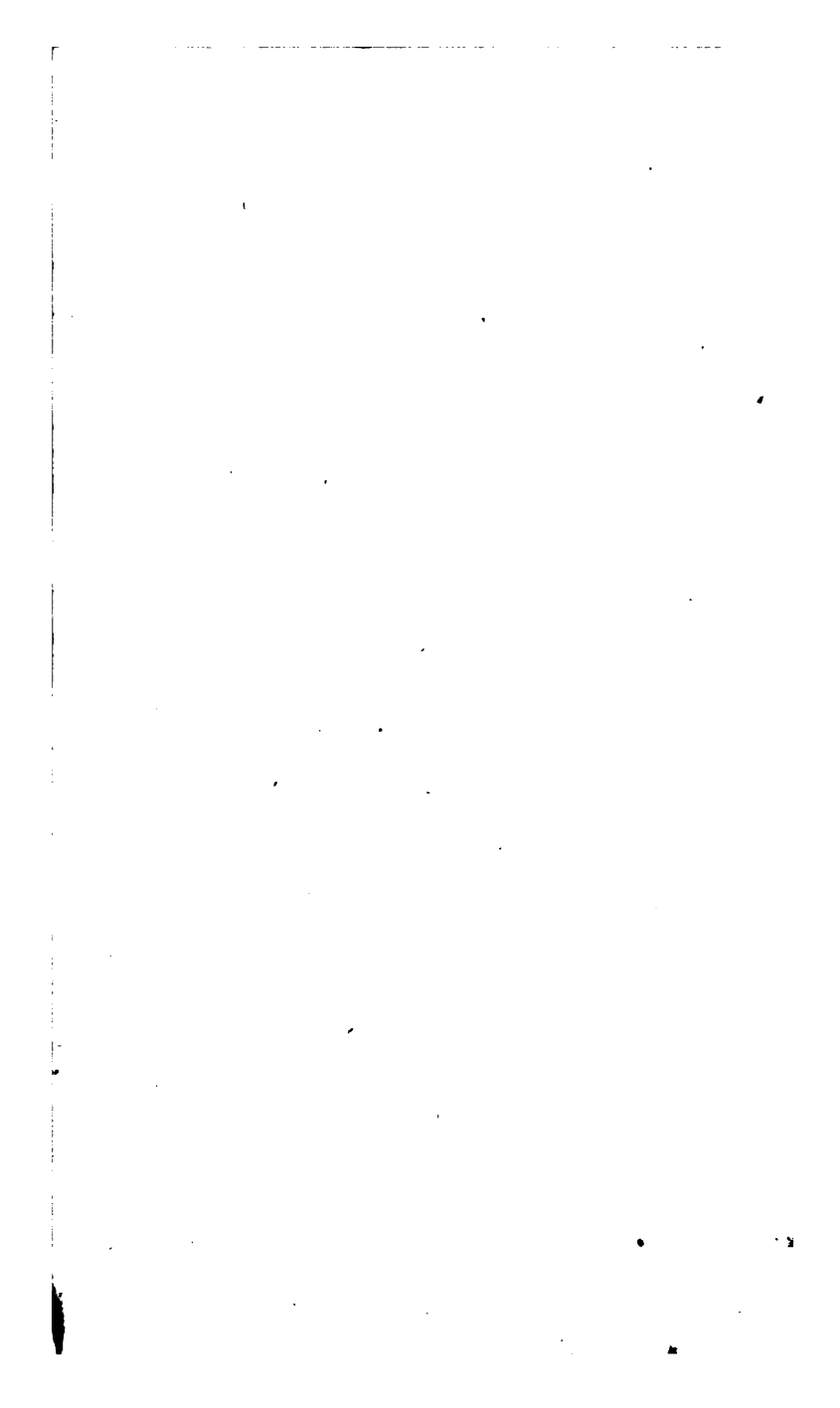
No innovation on prevailing phraseology should be attempted, where it is not absolutely required for the removal of something inconsistent with logic or with grammar. The best style is that which is the plainest and the most idiomatic. It is impossible that language can ever seem to flow without effort, whilst a

far-sought turn of expression is constantly obtruding itself on the attention. Blemishes of this kind have a great tendency to lessen the interest which we should otherwise feel in the subject ; and they consequently serve to weaken those impressions which it was the writer's object to produce.

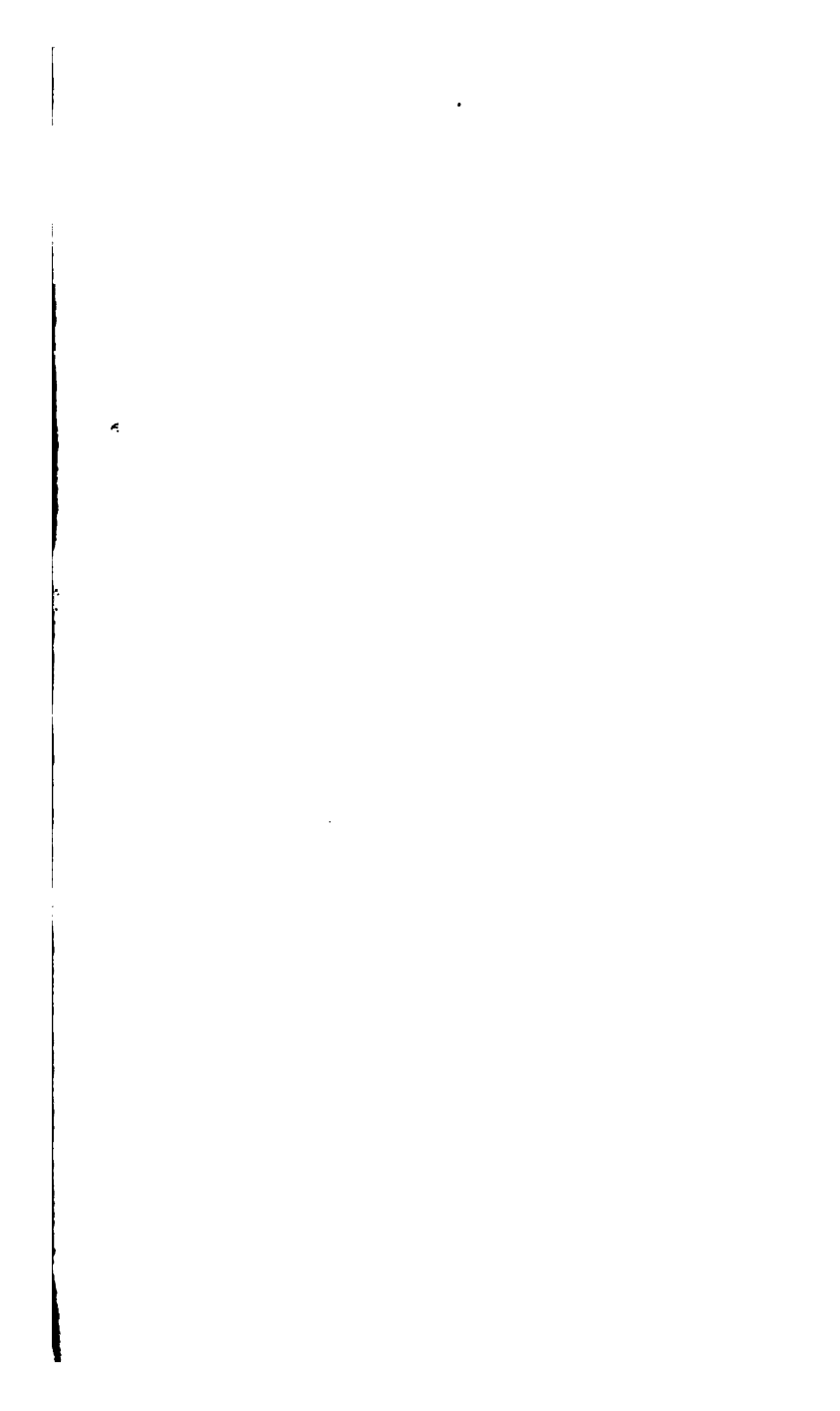
Pupils who have entered on the practice of composition, will find the following exercise equally useful and pleasing. Let them, every six or twelve months, write a piece on the same subject,—compare the one composition with the other, observe what improvement has been made, and in what the improvement consists. The learner is thus enabled to avoid former errors, and is animated by the consciousness of advancing in the refinement of his taste and his style.

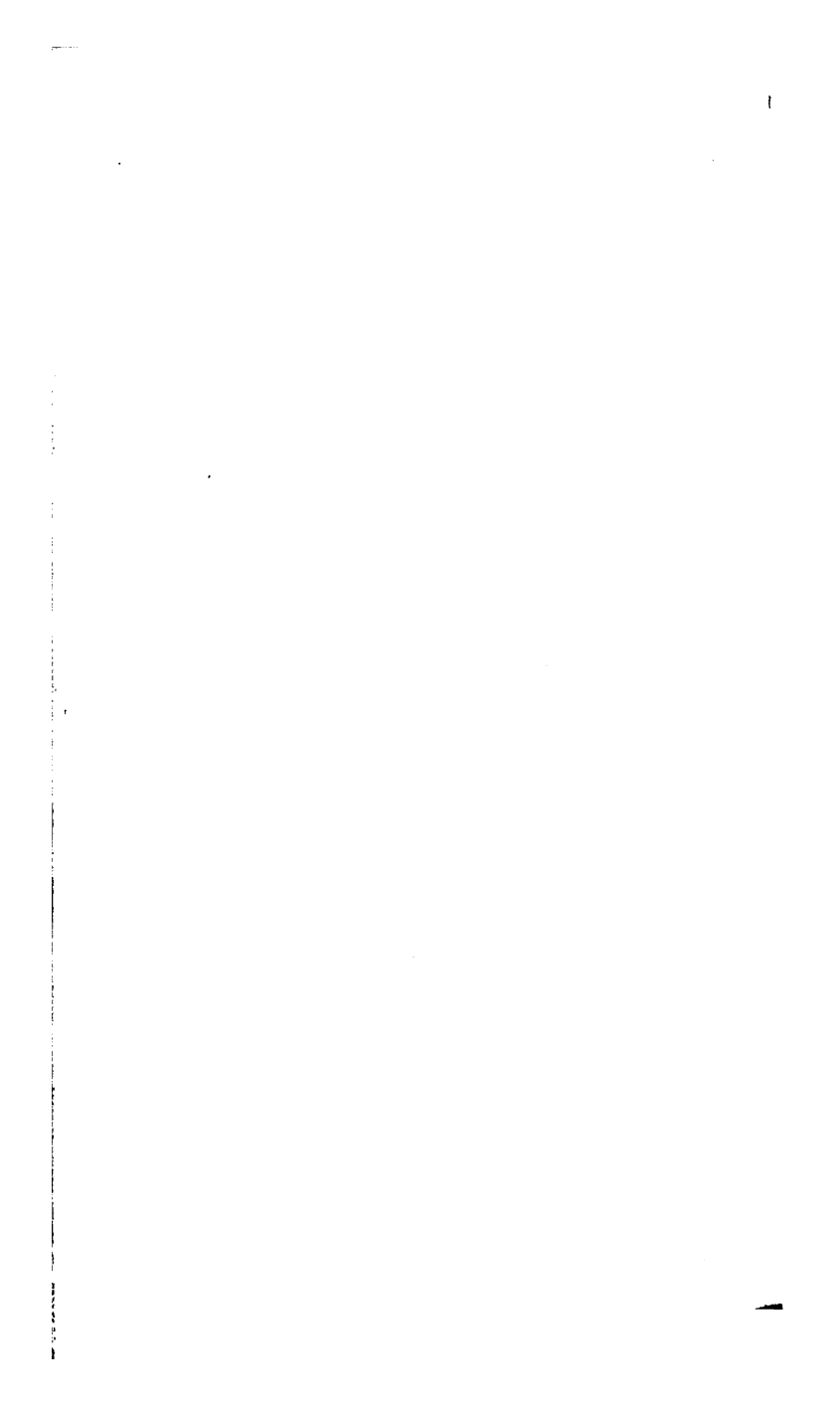
THE END.

77



HM
L





APR 25 1941

